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SPEECH AND THE TALKING PICTURES

RAY K. IMMEL
University of Southern California

THE traditional attitude of colleges and universities toward the "practical" things of life has been one of aloofness. The idea of a College of Business Administration, of a School of Social Welfare, of a School of Speech would have horrified the erstwhile professor beyond the power of expression. But all this has changed. Universities now feel justified in interesting themselves in practically everything that touches human life. Hence the announcement that the University of Southern California has joined hands with the Academy of Motion Picture Arts and Sciences in formulating a curriculum in pictures for college students, instead of arousing the criticism which would have been forthcoming in no uncertain terms a generation ago, meets with open-minded interest in university circles, if not with enthusiastic approval. Scholars generally will wish to know exactly what is to be done before passing judgment, but the encouraging point is that judgment is not, in general, passed in advance. The reception of such a course in academic circles will depend on the dignity and genuine scholarly approach with which it is conducted.

The first course in the proposed curriculum will be given during the second semester of the university year 1928-29. It will be a course in general survey of the picture field. It will consist largely of leetures on the science and art of motion pictures, given in part by recognized university scholars in the fields of aesthetics, psychology, sociology, economics, physics, chemistry, fine arts and speech; in part by outstanding men in the motion picture field, producers, directors, technical men and actors. A syllabus of the course is available and may be had from the Uni-

versity of Southern California, Los Angeles, or from the Academy of Motion Picture Arts and Sciences, Roosevelt Hotel, Hollywood. The course will be under the general charge of Mr. W. R. MacDonald, of the School of Speech, University of Southern California, will be limited to thirty-five seniors, and will yield two hours credit. It is merely an introductory and experimental course, and will be followed next year by detailed courses in various fields bearing on the art and science of making motion pictures. In time it is hoped that a complete curriculum will be formulated, or perhaps several curricula, leading to the various phases of work in the pictures. Such curricula will be included in the regular four-year, baccalaureate courses, and will not in any sense be "trade courses" of short time and narrow scope. The Academy has been as insistent as has the University that these curricula shall be given against a background of wide and liberal culture. In no other way would they be worthy of inclusion in a university program.

The Academy of Motion Picture Arts and Sciences is an organization composed of members who come from the various phases of the work in the studios. It is not, as its name might imply, an organization for the purpose of teaching. It is rather an organization for mutual cooperation in research and for the betterment of the product of the studios. It has already conducted a notable work in research in incandescent lighting and has several other research programs in prospect, among which are some studies now going on in the field of speech. The Academy is not a profit-making organization. It represents the best brains of the picture business, and its aims are to encourage work of the highest type in the field of popular entertainment which it represents. It aims to establish relations with other universities wherever such relations can be made mutually helpful. It embraces several groups, such as producers, directors, actors and technicians, and these groups hold regular meetings for the discussion of their several problems. The entire Academy meets occasionally to hear and discuss subjects that are of interest to all.

I come now to the subject in which we as teachers of speech are most interested, the talking pictures. One of the questions most often asked is, are the talking pictures permanent? Some officials of the studios believe not. Probably in their case the wish is father to the thought. For no event has caused such con-

fusion since pictures began to be shown as has the advent of the talking picture. Producers, directors and actors have grown up in the work of the silent pictures. Many of them have never had a day of stage experience. Many actors do not have the slightest idea of what to do in spoken drama. Their voices are untrained. The technique is new. Imagine their embarrassment! No wonder that many of them hope that the talking picture is temporary. And of course these like to believe that it is. Again, many who attend the theater and hear the badly distorted voices, listen to vocal acting that is either badly done or done under such difficulties as to be very bad in its effect, and fail utterly to "get the illusion"—these also often think, and often hope, that some kind of disease will speedily deprive the pictures of their voice, easily believing that such a disease would truly be an act of Providence.

But these judgments and these hopes are not well founded. It must be remembered that the "talkies" are hardly more than a year old. At the age of one year the silent pictures were even more impossible. They flickered. They hurt the eyes. They were obscure. Everything was the matter with them. But they passed this stage and grew into one of the country's greatest industries and into one of the most powerful social agencies of our times. The early phonograph likewise was not exactly a soul-satisfying thing. But gradually the scratching died and the indistinctness and mushiness departed. The "Talkies," or "Noisies" as they are sometimes critically named, are in their infancy. The apparatus for recording and reproducing is in an experimental stage, and will be for some time. New types of stage have had to be constructed, new sets and coverings for sets have had to be devised, and in general the whole business has had to be made over. The time to judge is not yet. The technicians are making very rapid strides in bringing their apparatus to a more perfect state. Within the last month (this is written in January, 1929) I have heard in the projection rooms of at least two studios the latest samples of recording and reproducing, and these are as far ahead of what is being shown in the theaters as the modern electric phonograph is ahead of the old Edison cylinder-record machines. Plays now being made will be found to be far superior to those made some months ago, and the work is just getting under way. Those who heard the speech of Milton Sills, recorded early in December in

the Warner Brothers Studio and given at the Oakland Square Theater in Chicago for the convention of the National Association of Teachers of Speech, will know how it compares in quality with other samples of earlier recording there shown. There is no question in my mind as to the ultimate technical success of the "talkies"; and surely such a medium, possessing as it does such tremendous advantages over the silent picture, will not be merely temporary.

The "talkies" use much of the equipment developed for phonograph and radio. It is often asked why this equipment, fairly successful in its original field, is not more successful, even now, in the pictures. The answer is that the phonograph and radio have centered chiefly on music, and music is easier to transmit and record than is speech. This is chiefly because of the fact that clearness in diction is largely a matter of very high frequencies. The sound of "s" is made with the highest frequencies known to speech or music. And it is this sound of "s" that gives outstanding trouble, as those who know who have heard the talking pictures. If an "s" is slighted or left out of a song there is little loss. The same defect in speech is immediately noticeable. In speech the consonant sound has a significance far beyond what it has in music. And the consonants are generally of high frequency and carry little energy. It will be remembered that the phonograph, even at its best, achieves much greater success with music than with speech. The radio does better than the phonograph with speech, but it must not be forgotten that the radio does not have to record anything. The sound is picked up by the microphone and sent out directly after amplification. There is no intermediate stage of recording in wax or on a film. But even then the radio does better with music than with speech. The difficulty comes in recording and reproducing the high-frequency, small-energy vibrations. But this difficulty is being overcome. The new type of stage set, with a covering that assists the microphone in getting the high frequencies without undue loudness of the low, is contributing its share.

There are three methods of recording in use. Vitaphone uses the wax-disc method. This is nothing but a perfected phonograph system. The records are larger, are played at thirty-three instead of seventy-eight revolutions per minute as on the phonograph, and in consequence hold much more materials. But the principle is

just the same. In reproduction, the wax disc is turned by a motor which is synchronized with the motor that runs the film through the projector. Under proper manipulation voice and picture run in perfect unison.

Movietone is a system of recording on picture film. In the finished film the sound record appears parallel with the pictures, on a sound track less than one eighth of an inch wide. A beam of light writes the record in much the same way as does an oscillograph, this record looking like the teeth of a saw. "Serrated edge" is the name given to this system.

Photophone, designated sometimes by other trade names, records also on the film, but uses the method known as "light and shadow" or "variable density." In this system the small, rapidly fluctuating currents from the microphone are amplified and made to actuate a light gap which admits more or less light to the film in recording, according to the current going through it. This results in a heavier or lighter exposure of the film, and as the film runs past the light gap the sound is recorded as a varying density because of the differences of exposure.

In both serrated edge and variable density it will be seen that the sound track of the finished film is such that varying amounts of light can be made to shine through it as the "teeth" or the varying densities pass a lamp. These varying amounts of light fall upon a photo-electric cell, and the cell passes a current which fluctuates with the amount of light. Hence in reproduction the light record is transformed into a series of electrical fluctuations, which, when amplified, actuate the loud-speaker.

Sound recorded on film has the advantage of being synchronized with the accompanying pictures automatically. Both are on the same film, and if they are put on in perfect synchronization they cannot get out of synchronization in the process of reproduction. In addition, the necessity of handling records is done away with. There are some disadvantages, but it seems probable that film recording will eventually displace the wax records.

What about the actors? Will the present "stars" continue to shine? It is too early to say with finality, but indications are that those who have had extensive stage experience or who have good voices and good speech which have been developed by training or in an atmosphere of culture and refinement will survive and make

talking pictures. However this does not include all "stars," by any means. It is quite certain that many will drop out, of necessity. Time alone will tell how many and who they are. I think I could make a fairly good guess, but I shall not essay it here. The present tendency is to import ators from the stage. Some are doing well, others do not seem able to adapt themselves to the new technique. It is hard for many to "tone down." On the stage they have been used to talking *to* other characters a few feet away, but *for* listeners in row Z and in the balcony. After learning stage technique, it is not easy to learn to act for a camera eye and a microphone ear only ten feet distant. My guess is that the actor of the future will be neither the silent picture actor nor the stage actor, but one who has grown up in the new art. A much more perfect illusion of naturalness ought to be possible on the screen than on the stage because of the more intimate and conversational nature of the situation. The actor can do his bit much more nearly as in life itself, and the projector with its enlarged pictures and amplifier with its strong voice can take care of the back rows.

Finally, this new art is going to have a most profound influene on the popular use of the mother tongue, and this is a thing that interests us perhaps more than anything else. The talking picture will soon be shown in every hamlet and village. Millions of people will see and hear the best that the screen has to offer, and they will see it with more or less regularity. If my prediction comes true that screen speech will be more "natural" than stage speech, there will be a great tendency toward imitation. I do not believe that the stage has influenced popular speech very much in the last few years. Not many have heard the speech of the professional theater. Indeed it can be heard only in the great cities, and there high prices keep multitudes away. In large measure those who have heard stage speech have not imitated it, because much of it is too "stagey" to be imitated with safety. It seems to me that the talking picture will overcome both of these limitations. Everybody will hear it, and it can be made "natural" enough to justify imitation.

If this is true, teachers of speech have a profound reason for interesting themselves in this new art. It will do more to set the fashion in language than all the teachers of the country. It will mold and shape our speech as no other influence could possibly do.

Is there anything we can do to have a voice in determining what this influence shall be? I believe there is. Producers give the public what they think the public wants. Now if poor speech is the rule and we say nothing about it, and if, at the same time the box-office receipts say that the people like the play, there will be no incentive for the producer to give us anything better. He will think, naturally enough, that he is already giving the pulic what it wants. If, on the other hand, we can devise a way to make ourselves vocal, if we can say to the producer that we like one thing but not another, we shall eventually have a strong influence. Readers of this magazine are scattered all over the country. They represent a large number of people whose professional interest is in good speech. Their voice will be listened to.

The Academy of Motion Picture Arts and Sciences offers to cooperate with the National Association of Teachers of Speech in any practicable plan for bringing to producers the results of our criticism. It is an opportunity too big to be missed. The Association should immediately set about it to make a plan for the gathering of this criticism, and perhaps for rewarding good speech on the screen.

The American Academy of Arts and Letters, through a committee of which Mr. Hamlin Garland is chairman, proposes to offer a medal to the radio announcer who uses the best English and who has the most pleasing voice. The result of this will be far-reaching. Radio stations will compete for the best announcer, and announcers will become speech conscious and will improve their voices and their diction. Why cannot this Association, in something the same way, offer a suitable reward for the best speech on the screen? Such a plan would get much publicity, and through this publicity large numbers of people would become more critical of what they hear on the screen. Producers would feel this pressure almost at once, and the result could not help being most happy in every way.

At the convention in Chicago in December, the Association passed a general resolution looking to just this type of critical and constructive suggestion for better speech through the talking pictures. It now remains to put this resolution into effect. There is no reason why, with the proper initiative and enterprise on the part of teachers of speech, we should not enter upon a very effective campaign for better speech through the talking pictures.

HIGH-SCHOOL PRIZE-SPEAKING CONTESTS

DONALD C. BRYANT
New York State College for Teachers

AT the close of the academic year 1926-27, Professor H. A. Wichelns, of Cornell University, and I secured from high-school principals and directors of public speaking throughout New York State, some forty different printed programs with other information concerning extra-curricular work in public speaking and debate in the secondary schools of this State. Although the information at our disposal is not in the best sense complete, it covers schools of all sizes, in all parts of the state, and it does indicate some general tendencies and actual situations which seem worth discussion.

Exclusive of strictly dramatic performances, occasions upon which high-school students address the public from their school platforms are of four general types: (1) the formal debate, (2) the display program, (3) the extemporaneous speaking contest, and (4) a type indifferently called Declamation Contest, Speaking Contest, Prize Speaking, Oratorical, etc. Of these four, the most popular, and consequently, the one which the larger part of our material concerns, is the fourth, parading in each school under a different one of its numerous and ambiguous names. This paper concerns itself only with the fourth.

Typical of the prize contest as our programs reveal it is the local contest of a suburban school. The first speaker gave a cutting called *The Miracle* from Lew Wallace's *Ben Hur*. Then followed in succession: *The Appeal for Dreyfus* by Emile Zola, *The Teacher's Pet* by Ellis Parker Butler, *The Message of Flanders* by Robert Aurner, *Bobby Shaftoe* by Homer Greene, an original oration on the constitution, *The Littlest Rebel* by Edward Peple, and finally Woodrow Wilson's *Declaration of War Address*. A note to the program reads: *'Contestants will be judged on Enunciation, Interpretation, Memory and Poise.'* If so various a collection of display pieces is to be judged at all, if the cutting from Zola is to compete with an oration on the Constitution, enunciation, interpretation, memory, and poise seem to offer the only applicable basis for judgment. It may be true, though our information is not explicit,

that the program in question really represents two contests, one for boys and another for girls. Even if such be the truth, however, the fact remains that both the *Appeal* and the original oration were spoken by boys, and the *Miracle* and *Bobby Shaftoe* by girls.

If, as we think, this example is not an exception, but rather is typical of a considerable number of schools in this state at least, it is safe to say that at present little attention seems to be paid to the choice of declamations, (so they be sufficiently moving!) and practically none to contest rules, and that the instructions to judges serve merely to grease the wheels of ill-conceived contest machinery. Now if we accept the fact—and we may with equanimity if not with enthusiasm accept it—that prize-speaking contests will continue to be held, it may not be amiss to consider the chief points in which they are now at fault, and to propose ways in which they may be made more valuable to the contestants and may be developed into legitimate contests. ,

Our survey suggests three respects in which improvement seems both necessary and possible: (1) in the decision as to what shall be considered legitimate contest material—in the conception of the competition; (2) in establishing standards of judgment; (3) in the choice of individual declamations.

(I) The failure to determine the type of contest is, more than anything else, responsible for the utter confusion which marks a great number of such competitions. The prose declamation is put in competition with the dramatic reading, and the poetic recitation is pitted, though less frequently, against the original oration, all within the same contest and for the same prize. Without a doubt, the total effect is often entertaining to the audience, but it leaves serious-minded judges in a quandary, for it is not easy to choose the winner of a match between a prize-fighter and a tennis-player.

A certain amount of uniformity should be the aim in governing prize speaking. As it is, however, little is done to insure that the contestants will, so to speak, be using the same language. There is a place in speaking contests for dramatic reading, for recitation of poetry, and for the humorous monologue; but surely they do not belong together. There is, doubtless, justifiction for their being included in the same Commencement Exercise or Christmas Entertainment where the first consideration is display, and the competi-

tive factor does not have to be considered, but they should not be put in competition with each other and with the prose declamation. So to suggest is not to prescribe dullness and monotony as the supreme attainment in speaking contests. There would be plenty of room in a contest in dramatic reading alone for all the variety we could wish. Likewise, poetic reading or prose declamation could be made adequate programs in themselves without the assistance of each other. If the demands of a particular situation be too strong to resist, there is no formidable reason, in the present writer's opinion, for not accepting the practice, which has had some success in certain localities, of combining two different contests into the same program. For example: there could be a girls' prize for the best poetic recitation, and a boys' prize for the best prose declamation. In places where this practice has been applied, however, the tendency to mix selections has too frequently gained the upper hand, and has spoiled otherwise promising programs.

This unsatisfactory practice of forcing together selections which should never be joined has been recognized, and a commendable attempt to remedy it has been made in at least one school. The result has been the adoption of rules which might well furnish the foundation for reform of speaking contests elsewhere. With obvious changes, they might be made to apply successfully to other than declamation contests:

> Declamations must be in prose. Dramatic readings and impersonations are of themselves undesirable for this contest. Wornout descriptions and selections which make their paramount appeal to the emotions are not acceptable. . . . Original declamations are encouraged. . . . . Each speaker is urged to choose a declamation, the delivery of which shall not exceed approximately six minutes. . . .

These rules have not, of course, produced an ideal contest. In spite of the encouragement they contain, only one original declamation appeared among twenty-two selections. Orations still tend to drift towards Ingersoll's *Plumed Knight*. The total effect, however, is that of less confusion, more sanity, and a far more genuine comparison of speaking ability.

(II) If revision of prize-speaking contests takes place along the lines suggested, the question of standards of judgment will, to a considerable extent, be settled. In any event, decisions will con-

tinue to be influenced more by the total effect of the selection than by analytical instructions. Except for establishing in their minds a clear idea of the nature of the contest, few rules and percentages should be prescribed to interfere with the carefully considered opinions of competent judges of speaking . Such instructions as the following are frequently appended to printed programs, and serve more to confuse than to facilitate judging: 'The decision of the judges is based upon the following points: Speech and Voice, 40; Interpretation, 40; Stage Presence, 20.' This analysis of speaking might at times be useful to specialized teachers of speech, but it is not an acceptable basis for choosing the winner of a speaking contest. The idea that Speech and Voice constitute forty percent of declamation, and that they are entirely separate from and not concerned with Interpretation and Stage Presence seems fantastic. If we obtain experienced and competent judges, and if we fetter them as little as possible, we may safely devote our effort to a careful choice of selections and to such government of our contests as will make them less and less the heterogeneous displays of virtuosity which at present they are.

(III) The example cited above does not illustrate at its worst the wholesale departure from reality and present significance characterizing many of the declamations which appear time after time on the programs we have before us. Very seldom does a live speech appear in the amazing collection of purple passages which are torn from their proper context, directly or at second hand through time-honored anthologies, and polished into "prize" speeches. Flamboyance, pathos and feeble comedy constitute the order of the day. Ingersoll's *Plumed Knight* was on the program of four successive contests in the same school. Twice it was accompanied by Leiberman's *I Am an American,* and once by Wendell Phillips' *Toussaint L'Ouverture,* which is a recurrent part of the repertory of another larger school. The program of a girls' contest included Bryan *Against Militarism,* Webster on *The National Flag,* and Seward's *One Altar and One Sacrifice.* In another "prize speaking," *Spartacus' Address to the Gladiators* and *The Shooting of Dan McGrew* were delivered; and in a contest participated in by five schools, Poe's *Tell-Tale Heart* took first prize over Longfellow's *King Robert of Sicily,* Kaufman's *Hell-Gate of Soissons* and Andrews' *Yellow Butterfly.*

These selections do not represent isolated instances, but might be paralleled at will from any of the programs which we have received.

With this situation in mind, it should be the aim of the teacher in helping her students choose declamations, to discover material that is *alive,* that has *present significance,* that can be made to seem *appropriate to the student himself,* and perhaps most important of all, that is *real.* Only by so doing can she effectually assist in bringing prize-speaking contests out of the cloud of emotional excess and oppressive artificiality which now covers them. It would be a step in the right direction if teachers would lean less heavily upon old anthologies and rhetorics, and would look about for speakable material in, shall we say, current periodicals, newspaper editorials, and books not designed primarily to supply selections for "oratoricals."

It must be recognized, of course, that any community presents its own problems, that changes must be effected gradually, and that in many instances even the judges must be trained. Probably the most helpful procedure in gradually lifting the plane of contest speaking is to give the local public—students and parents—a clear idea that there are various types of public address. A community that has witnessed extemporaneous debates, dramatic readings, original orations, and prose declamations, all clearly marked as such, and each forming a separate competition, may be on the way to accept better standards of judgment and a better quality of selection. As to the judges, a teacher living in the community that supplies them may be able to make contacts in advance and to implant ideas in prominent citizens long before they are invited to judge. The quality of selections, too, cannot be markedly improved overnight; the false glow of the purple patch dies slowly. A public used to Service need not be offered Browning at once; nor is it necessary to substitute Hoover for Ingersoll. But a gradual infiltration of better and more restrained selections is possible, especially if care be taken to cultivate in at least some of the speakers a genuine liking for the better things.

QUINTILIAN'S MESSAGE [1]

J. P. RYAN
Grinnell College

A FEW years ago Herbert Hoover translated from the Latin, and privately published, Agricola's *De Re Metallica*—a treatise on mining engineering and smelting. To Hoover this was a labor of love, not a practical contribution to his profession. His interest in the book was born out of his desire for professional continuity and his pedagogical curiosity. Hoover was well aware that his beloved treatise in mediaeval Latin was neither great as "literature of knowledge," nor as "literature of power."

Into these two classes all mediaeval Latin literature may be grouped. As these were the divisions first used by De Quincey for all literature, so the same classification might well be applied to ancient Latin literature—"the literature of knowledge," and "the literature of power."

The contributions in ancient Latin to "the literature of power" are so large and so substantial that the world is unwilling to forget them. The works of Virgil, and Horace, Cicero and Lucretius will be cherished and read as long as human nature remains what it is.

But the contributions of ancient Latin that deal with "the literature of knowledge" are destined to exercise an ever narrowing circle of influence. Many Latin books on the natural and social sciences, because of the changed conditions of our life, and the increase of our body of knowledge are bound to pass away and be forgotten. Books on bridge-building or cooking, theology or chariot-racing, psychology or education, though they may hold the interest of the special student, can make little appeal to the modern mind unless those books contain some fundamental truths which give them a perennial freshness.

And it is because there are so many fundamental truths on education and on rhetoric found in Quintilian's *Institutio Oratoria* that I have chosen him and his book as the subject of my address.

This author can not rigidly be classed as a writer of "the

[1] The Presidential address at the annual convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, Chicago, December 27, 1928.

literature of power," nor of "the literature of knowledge." His one book might well be placed in either class. To the lovers of "the literature of power" the *Institutio* has long been cherished as a permanent contribution to the growth and education of the human spirit; while to the present-day teacher of rhetoric, here is a textbook which some of them are unwilling to forget, and none of them can afford to neglect. The *Institutio Oratoria,* written by Marcus Fabius Quintilianus in the first century is a treatise on rhetoric so complete and so fundamental that any modern teacher could use it as a textbook in his classes today.

My purpose in this address is neither to deal with the history of this book, nor with the story of its influence from the time it was first discovered in the monastery of St. Gall in 1415 by Poggio Bracciolini to the present, nor to give a summary of its contents. There is here no attempt at scholarship in exegesis or exposition. My modest purpose is to tell the story of his life and work in such a way as to make you feel its perennial freshness; and to comment upon some of his dicta about rhetoric so as to lead you to think that there may be something of permanence in his message.

My first point, then, is the modernity of the man and his book. But, before we pass into even a cursory examination of his *magnum opus* it is well to orient ourselves on the period, and the writer.

The golden age of Latin literature had passed. Both the literature and the empire were slowly but steadily declining. But that fall was stopped for a time by the great influx of fresh blood from one of the provinces. There came from Spain to Rome a group of young men: Seneca, Lucan, Martial, Quintilian, and others, who not only wrote their names large in the history of the imperial city; but were all of one mind in setting themselves to stem the tide of popular taste, so artificial and so fantastic, which found expression in what we are wont to call silver Latin. Quintilian, then, is placed in the silver age of Latin literature.

And the story of his life is easily set, and more easily remembered. At a time when there were so many little religious squabbles going on in one of the eastern provinces of the Roman empire, in another province, over on the western border, in Spain, there was peace, prosperity and progress. Spain was furnishing to Rome not only the products of trade, but the sinews of war, of state, and the pith of culture.

About the very same year that Jesus was being crucified in Jerusalem, a babe was born in the little town of Calagurris in northern Spain. This babe was Quintilian. As a boy he was sent down to the city for his education. How long he stayed in Rome we know not. But in Rome, all the records agree, he studied with the leading teachers of the city, chiefly with Palaemon, and with Afer. Whether he took the grand tour of visiting other university cities about the Mediterranean we do not know.

We know that he returned to his native city and set up as a teacher of rhetoric, and practitioner of law. These professions, at that time, were combined. He was successful and attracted the attention of the provincial governor,—one Galba. Later, about 68, when the Roman senate elected Galba emperor, Quintilian and a great group of young Spaniards, were brought back to Rome in Galba's retinue.

In Rome Quintilian was appointed the first professor of Latin Rhetoric. His salary of 100,000 sesterces was paid from the imperial treasury. This translated in the language of today, or rather guessed at, in our values has been estimated to be about $10,000. For the next twenty years he continued as the most successful and most popular professor of rhetoric in the city. Emperors and dynasties changed, but Quintilian seemed to be as popular and strong with the incoming party as with the outgoing powers. At the end of twenty years he retired as professor emeritus. And in the quiet of his little villa a few miles from Rome he devoted his leisure to the composition of his memorable work. After about two years he published his *Institutio Oratoria.* The book achieved the same great success which marked everything else he attempted. If ever the word successful could be applied to a professor it could be given to Quintilian. Many professors deserve success, but only a few win it. Not so with Quintilian, he deserved and won success.[4] Throughout all his public life and works from the day he left his Spanish hills till he passed away in his Roman villa his life was one *marche de triomphe.*

The minor note of sadness is found in his private life. Grief, pain, and disappointment met him many times along the road. His wife and one child died. His home was broken up. All his hopes and love were centered upon his only remaining son. In an elo-

quent preface to one of his books he tells that his love for this son, who with the emperor's two boys he was tutoring, was the motive-power of his writing. But at the age of nine this boy died. Quintilian was alone. Then it was that his Stoic philosophy stood him in good stead. He finished the book and lived to a ripe old age. He died some time during the last few years of the first century, the possessor of wide lands, of consular rank, full of years, honor, and wisdom.

Now we may turn to an examination of his book. The title, *Institutio Oratoria*, is really a military term and means "the setting-up exercises," or as it is generally translated, "The Training of an Orator." But the title is too narrow for the contents.

The contents of the book go beyond technical training, and penetrate to the roots of fundamental problems in education. Many of these problems are as unsolved today as in days of the first century. But because Quintilian throws some light upon their solution his book has a permanent appeal. And in the second place its appeal is due to the fact that Quintilian does not attempt to give any "setting-up exercise," or special training in speaking; but outlines the education and training of an orator from the day of his birth to his death.

And in reading this account of the education of an individual from his birth to his death there are rich rewards for careful perusal. Here are many cross references, and questions in scholarship worthy of attention. But we pass them by. To us, tonight, it matters not how interesting are his remarks on literary criticism, nor how worthwhile are his attacks upon some of the fundamental problems of education. All of these we pass over to consider the modernity of his message and the permanency of his dicta on rhetoric.

A representative from a department of education might tell you what Quintilian has to say upon such problems as:

(1) the value of the public school over the private.
(2) the question of home study versus classroom study.
(3) the value of kindergarten training.
(4) the importance of employing the best teachers in the lower grades.

(5) the importance of careful training in the beginning of a subject.
(6) the place of memory in intelligence and intelligence testing.
(7) the question of reformed or phonetic spelling.
(8) good usage as a standard of pronunciation.
(9) the problem of extra and wide reading.
(10) the elective versus the required courses.

Such a list might well be taken as the program of round-table discussions in a present day convention of teachers of education. Or to some it might suggest a series of topics set for graduate study. But to everyone it must demonstrate the surprising modernity of this man.

If ever there was a professor of public speaking who in a certain sense could be called modern, Quintilian was the man. But in all this modernity there is one ultra modern note that you will not find in him. That is the note of "Wisdom while you wait," the *multum in parvo*, or much-in-a-few-minutes-a-day; or "the complete course in public speaking in twenty lessons." Quintilian's favorite dictum was that the training of an effective speaker is not a matter of twenty easy lessons but a lifetime's work in the liberal arts.

I would not have you think that this old Roman with his scanty knowledge of the social sciences, and less of the physical and natural sciences is a complete or competent guide in the complicated and difficult life of our day. But I would have you think that any teacher, like Quintilian, who strives to collect the best knowledge of his day upon his field of study, and is forever trying to get to the bottom of his problems brings to his teaching a perennial freshness; and that is what I mean by being *modern*.

Now we may take up the second point, or the permanency of his dicta. In discussing this point I propose to speak briefly about his dicta on the product, or the speaker. What kind of speaker is the teacher of rhetoric trying to produce? And secondly, what are his dicta upon the process, or the teaching technique? What pedagogical methods will best produce the effective speaker? Finally there should be a word about his dicta on the practitioner, or the professor. What are the characteristics of the ideal professor of public speaking?

At every step Quintilian turns the attention to the ideal. With him it is not what can be done, but what should be done. Again and again when he was told that his system was not practical his reply was, "I do not claim that these studies will make the perfect orator, . . . they will tend *towards* perfection." The hope of his permanency, therefore, is in the height of his ideal. Just as the Christian religion is the best religion yet developed on this earth, because it gives to man an unrealizable ideal, so the techings of Quintilian give to the teachers of rhetoric ideals which may become permanent contributions in their professional lives.

In speaking first about his dicta upon the product we must not confuse in our mind the ideal of the product of our department with the ideal of the product of the course in rhetoric. Today the department of speech is based in science. And speech is treated both as a science, and as an art. Speech is not only the great means of social adjustment and control, but one of the most important factors in the making of an individual personality, as well as the commonest means of the expressions of that personality. The great field of science, and the equally great field of education for the rectification and development of the individual personality, were not sensed by Quintilian. So in thinking of the product it is unfair to think of the ideal of the product of a department in our highly organized, and perhaps foolishly departmentalized curriculum, as if we were thinking of the product of a course in public address.

It is, moreover, unwise to judge the men and methods of a past period by the standards of the present. We talk about Quintilian's ideas of the product of his course rather to clarify our own ideas of our own product than to prove his ideas wrong, ours right, or his ideas sound, and ours similar.

First he speaks of the product of his training. What constitutes an effective speaker? He paints the picture thus, "The man who is a true citizen, fit for the administration of public and private business, capable of guiding cities by his counsels, establishing them by his laws, and reforming them by his judgments, such a man is an orator."

Of course, this is nothing more than a revival of Cicero's concept of the "good man." This idea is today carried on in our phrases of "the educated man," or "the cultivated man." To

Cicero's concept Quintilian added the ability to speak well, and so Quintilian's phrase is, "a good man skilled in speaking." Such a description is one characterization of an educated man, and as such a characterization was most appropriate when rhetoric was the center and integrating subject of the whole curriculum. But today when Oratory as a fine art is dead, and the orator as a professional man has passed away, this description, or this ideal, hardly applies.

In nother place he states an ideal of the product which may at least challenge the thought of our day. He says "The perfect orator is a man who has consummate ability in speaking, highly trained intellectual powers, and is accomplished in all the fields of learning." If we could agree upon what constitutes "consummate ability in speaking" and what is the meaning of a highly trained intellect, and what it means to be "accomplished" in the fields of learning, we might have a working ideal.

But there is, in another place, a statement descriptive of the effective speaker upon which we may agree. In discussing the purpose of his teaching, he argued that its purpose was to produce first, a thinker, and second, a speaker. The product therefore, of rhetoric as Quintilian sees it, is a man who is "a thinker of the best thoughts and a speaker of the best words to fit those thoughts."

In his discussion of teaching technique and teaching methods, Quintilian's dictum was that success in teaching rests equally upon a progressive and profound knowledge of the subject matter, as well as upon the use of the best teaching methods. And the best methods are those that meet the age, and advancement of the pupils. Though he was known as the teacher of many methods, he is the advocate of none.

To attempt to give the hundreds of hints on teaching, or how to conduct a recitation in rhetoric, which are scattered through his book is out of the question. Let it suffice to say that in the main he followed three steps in teaching rhtoric: First, study of models; second, extensive reading; third, extempore speaking. Of the last he says, "The richest fruit of all our study, the most ample recompense of all our labor is the faculty of extempore speaking."

Probably the most important item in his teaching technique was the use of the Declamation. About this all his methods centered. The Declamation was an exercise for the learner. Now it

was the method of teaching technique, or of style, or an attitude of mind. But always it was an exercise, a means to an end. Though it had been misused, and though it had been developed as an end in itself, a vehicle of fancy, and a means of show, yet Quintilian maintained that it was the center and core of teaching rhetoric.

If someone is looking for a topic upon which to write a doctor's thesis, here it is—The Declamation. The declamation is the father of the modern case-method of teaching law and business, and the mother of the "Etude" in the fine arts. To unravel this thread in the history of oratory, to tell of its uses and abuses in the different periods, and of its meaning, and place and importance in our own day is a task well worth the doing. I would not disparage the splendid work now being done in some of our graduate schools on the history of oratorical criticism, and on rhetorical analysis nor the excellent researches in the laboratory, and the studies in speech science; but I would most earnestly plead the great need for more graduate work in the pedagogy of our subject.

And here we pass to Quintilian's third dictum, on the ideal teacher. What are the characteristics of the ideal professor of rhetoric?

Let me read, from the second chapter of the second book, what the master *ipse dixit*.

> As soon as the boy has made sufficient progress in his studies he should be placed under the professor of rhetoric.—What of the teacher?—Our first task is to make sure that the teacher is of good character. For the purity of the teacher's character should preserve those of tender years from corruption, while its authority should keep the bolder spirits from breaking out into license. Nor is it sufficient that he should merely set an example of the highest personal self-control. He must be able to govern his pupils by the strictness of his discipline.
>
> The teacher, therefore, should adopt a parental attitude to his pupils and regard himself as the representative of those who have committed their children to his charge. Let him be free from vice himself and refuse to tolerate it in others. Let him be strict but not austere, genial but not too familiar; for austerity will make him unpopular, while familiarity breeds contempt. Let his discourse continually turn on what is good and honorable; the more he admonishes the less he will have to punish. He must control his temper, without however shut-

> ting his eyes to faults requiring correction. He must be ready to answer questions, and to put them unasked to those who sit silent in class. In praising the recitations of his pupils he must be neither grudging nor over generous. The former will give the pupil a distaste for work while the latter will produce a complacent self-satisfaction. In correcting faults he must avoid sarcasm, and above all abuse, for teachers whose rebukes seem to imply a positive dislike for the student, discourage industry. The professor must daily speak something that is worth taking home, for the living voice is more potent than the written word.

These are a few of the strokes by which he paints the picture of the ideal professor, but these few are enough to block out the portrait.

Fellow teachers, in the half hour that we have communed together I have tried to have you think that this ancient teacher of rhetoric, because of the modernity of his message, and the permanency of his dicta is no stranger to us.

And if he were to come into this convention he would find many principles with which he was perfectly familiar, and many persons with whom he could fraternize.

To those plodding patiently in their graduate studies, cordial would be his greeting. He knew what it meant to do research in both the older Latin writers, and the still older Greek authors. He knew what it costs to carry on research without the concomitant neglect of the students.

Cordial, too, would be his greeting to those whose primary interest is teaching. The daily drudgery of the classroom may bear heavily, but it yields the most durable satisfactions of life. And no other subject in the curriculum can furnish more difficult teaching opportunities, or yield richer educational values, because the primary purpose in teaching rhetoric is not so much the acquisition of a body of knowledge as the development of the student's personality. The body of knowledge may change and grow, but the great anomaly of education is that though personality is ever changing yet it is ever permanent. There is a permanency in a personality as there is an inevitability in the progress of the human spirit. Man must go forward; and go free. Speaking has been and is one of the greatest means of securing a truer and freer individual development, as well as one of the ways of attaining a juster and a better

social solidarity. There can be no progress save in the individual and by the individual.

And very cordial and gracious would be his greetings to those who are interested in the relation of speech and personality. After all, speaking is nothing more than passing truth through a personality. And well he knew about speaking as a factor in the formation and expression of personality. But he would go deeper and say that speaking is a virtue. And hence all of the rhetorical qualities: clearness, force, elegance, coherence, etc., are sourced in the spiritual side of man's personality.

And to all, his greetings would be: carry on the great work of Rhetoric. For a man speaking is, or should be, functioning at his highest point of efficiency. Let each man, therefore, speak the truth as he sees it. But let the truth be spoken. Or as one of the American poets put it:

> "Get but the truth once uttered; and 'tis like
> A star, new born that drops into its place,
> And which, once circling in its placid round
> Not all the tumult of the earth can shake."

And our answering message is: Quintilian, you will not be forgotten, you cannot be neglected; because your search for truth was so deep and penetrating, because your vision of truth so clear and broad, and your hope and faith in human intelligence, and the spiritual qualities of man were so firm and undimmed.

Man is the one animal, escaping the weary treadmill of existence by his intelligence, that goes ever on and on in his search for truth, with an ever growing faith in that intelligence—till the truth shall set him free.

THE PROJECT METHOD IN SPEECH EDUCATION

LUCILE MARSH
Columbia University

THE so-called "project method" is merely the discovery that education progresses most quickly and thoroughly through actual experience. The old-fashioned logical method gives way to the new psychological one. Learning of the sort used in life consists of action habits. It is not enough to know all about something, we must do something about it. This is particularly true in our field of Spoken English.

In life, we meet the problem which we have to solve in order to get the desired end. With this felt need of solution as our natural drive, we start eagerly for the necessary knowledge and skill to overcome the difficulty. Since school is life, the method of learning in school should be that which best functions in life. Unfortunately, in most schools we start the other way around. We give all the technique, even though it is despised and misunderstood by the students. As a result, they never connect it with anything but the teacher and completely forget it by the time they have occasion to use it in life. If we want to get life results, we must start with the needs of the students; then if possible, inspire them to greater goals by giving them finer examples and wider experience. We ought not to have bored, antagonistic students who consider Spoken English a tiresome joke, and yet sit up all night preparing a campaign speech for their candidate in a school election.

Subject matter is justified only by the criterion of added and better ways of behaving in life. The speech curriculum, like every other curriculum, should be based on life. In life, we find conversation, oral reading, reciting, play producing, discussion, debate, parliamentary practice. These, then, are the natural subject matter of the speech curriculum. They all appear quite naturally in school life, but unfortunately rarely in the class room. Walk through the halls of almost any school at recess time. What a hum of conversation there is! What natural story telling! What inspired public speaking on school activities! There are heated discussions and debates, and several groups are always rehearsing plays for a term party. Let us bring these activities into the

class room in their natural phases, or better still take the teacher into school life where she can guide and aid in these activities.

Class work, then, should consist of a series of projects; the presentation of a play for the school; the formation of a club for some purpose, for instance, telling stories to crippled children in the hospitals; discussion of some school rule or policy in order to draw up a petition or recommendation; all phases of school politics, stump speaking, platform making, nominating and electing officers; the study of modern poetry, by letting each student read her favorite poem to the class and tell something interesting about its author and his style of writing. We must throw out all dead and inappropriate material, such as memorizing out-of-date orations, reporting formal facts to satisfy the teacher, reciting Shakespeare in imitation of the teacher, learning poems by heart, irrespective of knowledge or interest, voice drills for students who have no desire to change their voices, phonetic charts that have no relation to felt needs in diction, pantomimes that the students secretly consider silly. The test of success will always be, whether the students actually incorporate these habits in their daily lives.

A great many of the reactions that we spend so much time enforcing would happen quite unconsciously if a healthy environment was maintained in the school room. Needless to say, an overcrowded, despotically governed classroom is not a normal environment. Our first duty is to limit the number of students to a workable group and then introduce a friendly human atmosphere. When the student begins to really live in the schoolroom, the natural motivation for learning will simultaneously appear. The time for technique has come when mistakes are made or difficulties met. These should be analyzed, the cause determined, and the correct habit substituted by practice and identification of success with a well-defined end. Take, for example, a student with a breathy voice. When she attempts to contribute to the group she will find that she can't be heard. Analysis shows this is caused by the fact that there is very little tone in her voice, and breath, itself, does not carry. Breathiness may be due to a fear of speaking because this state of mind tightens the throat and interferes with normal breathing. It may be due to physical weakness or fatigue. It may be just a habitual use of the organs that has persisted after the cause has been removed, for instance, a sickly childhood. We

must first arouse consciousness of the difficulty, then remove the cause and finally, hold the desirable ideal clearly before the student's mind while we inculcate the correct habits by appreciation of each successful step in their accomplishment.

During the whole process of learning, we must constantly keep in mind that the personality of the student is functioning as a unit. He is constantly reacting to everything in his environment with his whole nature. Moral lessons are irrevocably linked up with speech training because the student is constantly expressing what he thinks and feels. Thus the speech teacher indirectly becomes accountable for his thoughts and feelings. We must remember in dealing with the young people that they are learning many other things from us besides our immediate subject. For instance, all young people study their teachers with a concentration and thoroughness that they rarely use on their lessons. We must be sure that they learn desirable interpretations from this bit of research.

In teaching standards we must be very careful not to be arbitrary, intolerant, or snobbish. The student is very quick to acquire these attitudes and form habits of ridiculing mistakes in others. Moreover, we often find that emotional as well as speech difficulties result from untactful criticism of foreign accents, lisps and other defects.

This brings us to what is probably the most unhappy, the most wasteful and wholly undesirable concomitant of learning, the fear reaction. I find the students afraid of their fellow students, afraid of the teacher, afraid of forgetting, afraid of disclosing ignorance, afraid even of doing too well lest they be branded a "goody-good" or "smarty." Their whole emotional attitude is one of fear and tension.

This fear brings about such defense attitudes as talking without any idea to communicate, imitating the teacher (including her defects and mannerisms), affected and sentimental and rendering of poems, reading words instead of thoughts from the printed page, cheating in argument in order to win, reciting facts and ideas that are not understood or believed, feigning superiority and boredoom, and a thousand and one other insincerities.

By using dull mechanical methods of teaching, we often make the student dislike our subject to an extent of going through life

with what might be called "a speech complex." For instance, they get a fixed idea that good speech is silly, useless, affected, pedantic, or generally undesirable. Intrinsically interesting poetry, essays, and plays when tactlessly forced upon the students without first arousing their interest, often bring about a real distaste for good literature. The wisest part of our subject to teach first is the love of it.

But I hear the practical people speaking up. "This is all perfectly fine but how do you put all this into actual classroom practice?" A perfectly fair question, but the only thing I can do towards answering it is to tell you how I tried to work out this idea in a huge city high school. Here, in the first term work, we are allowed one fifty-minute period once a week, making about sixteen lessons each semester. The previous training of the students can be disregarded, as there is none in most cases and in some even undesirable training. Many are from non-English speaking homes of poor physical and cultural environment. Bad class-room habits of dullness, unresponsiveness, fear of teacher, and the drudgery attitude toward lessons, are usually present.

My big aim for this first semester is to make the students realize the great possibilities of speech as a means of communication with their fellow beings. In other words, I try to give them real interest, joy and skill in communication through the speech medium.

At our first meeting, we discuss the purpose of Spoken English. When we have agreed on communication as the underlying purpose in the Spoken Arts, I try to discover what, if any, real needs the students feel for communication powers. Without exception, the classes confess a desire for conversational powers, so our first problem becomes, "How to be happy and efficient in conversation."

We then, discuss ways and means of solving this problem. The first thing our over-booked students suggest is "to read some books about conversation." I agree and post a bibliography in the library for them. "Observe conversations," is generally a later suggestion. "Try some ourselves," some unspoilt genius contributes. "Ask people what they think about it," comes from another. Once in a great while a student wants "to sit down and think it out." With these avenues of investigation open before

us we plan out assignments. Anyone can choose one for himself provided the group decides it would help in the solution of the problem. One of the most interesting and profitable of these assignments is the one that calls for conscious conversations. The student is definitely to set out to converse with some one older, some one younger, some one his own age, some one he likes, some one he dislikes, a stranger, and a person he fears. At the next meeting they are all to be ready to tell what their experience has taught them about conversation. Why do we converse? With what types of people do we most enjoy conversation? What are popular topics of conversation? When is a conversation successful? What are enemies of conversation? What is the best way to start a conversation? What part does listening play? These are only a few of the questions suggested by the class discussion.

At our second meeting we conduct a class discussion or conversation on the results of our experience. Each student gives his contribution to the subject. But after these have been given there are always many questions that no one has answered, so we start to experiment. I divide the class into groups of two. We then discuss, with each other, one of the unanswered problems. After a few moments, I divide the class into groups of three. After they have discussed the topic for a few minutes more, I make groups of four and change the question. Finally I allow spontaneous groups to form and discuss anything they wish. This enables me to observe the students' action and allows them immediate opportunity to try out what they have learned. A few minutes of the period are saved to bring the group back into a unit and organize what has been learned, for the benefit of all. For the next meeting, each member of the group is to bring in a statement of his ideal of conversation, and how it can be accomplished easily and happily. This may be done in any form that will best communicate the idea to the other members of the group. The students are urged to undertake any further investigation that is necessary for the formulation of their "conversation credo."

At the third lesson, we not only exchange creeds but we try to make the class conversation live up to our standards of what a group conversation should be. We take note of the good points each student mentions but especially those he lives up to in his own conversation with the class. We also make constructive sug-

gestion by which he can enhance his style. For the following week, we experiment with our philosophy and bring in any questions or suggestions for our conclusive discussion on conversation. I suggest that the students make their contributions in some new and if possible, original form so the class hour will be as interesting as possible. The following are a few of the suggestions I give for this hour:

Read us some excerpts from an article on conversation that you found enjoyable and helpful.

Repeat an interesting conversation you have heard or one in which you have taken part.

Make a poster for Speech Week embodying your conversation creed.

Write an article on Conversation for your school paper and read it to us.

Pick out the most interesting conversation in a play you see or read and tell us about it or if possible read it to us from the text.

Write a conversation you think is taking place in a movie.

Plan out a conversation in advance and then go and really converse with the person. Tell us what differences occur and account for them.

At the fourth meeting we again work on our conversational style as we exchange our new ideas on the subject. By this time the students are beginning to establish rapport with the group and converse with the class instead of "reciting to teacher." From this, we come quite naturally to the problem of story-telling because many of the students tell us stories to exemplify the points in conversation. We discuss the value of story-telling and how best to tell a story. For our next week's project we decide to make a study of story-telling. The assignment is to bring in the best joke or anecdote we hear during the week and tell it to the class.

Lesson five is devoted to exchanging stories. Of course, we still emphasize the conversational quality of all these communications. We also formulate what constitutes good story-telling. We progress to larger forms of story-telling by taking for our next assignment the much more difficult task of telling the class the story of a book, play or movie we have enjoyed.

Lesson six is devoted to telling these stories. We always express what we like about each recitation and give any suggestions for improvement that occur to us. I then ask the class if they would like to form a Story Teller's Club, to tell stories to the little orphans or the sick and crippled children at the hospitals. This always appeals to them very much, so for the next period, each one prepares a story that he could tell to some child to cheer and amuse him. We have a paper posted on the class bulletin where each student signs his name with the name of his story as soon as he decides upon it. No one is allowed to choose a story already recorded. In this way we avoid repetition of stories. The next five lessons are usually needed to perfect the telling of the stories. Of course, we want only the best stories and they have to be thoroughly known and beautifully told. There is ample motivation for the voice and speech work during this period because the group is very quick to respond to inadequacies of voice and diction.

When the stories are fairly under way we begin to organize our club. This gives us a natural motivation for presenting the simplest forms of parliamentary procedure. This takes us about three meetings.

In the fall term Christmas vacation comes at this time and the club generally decides that each member will tell some child or group his story during the vacation.

The day we return, we use our story-telling experiences as material on which to get back into our pre-vacation form. I usually find that most of the students have told their stories several times but there are always a few who have not. These are made to feel they still owe something to the class and are asked to set about making good and also to bring in their report for the following week.

The last two periods are spent in all sorts of ways. Sometimes, the best story tellers are chosen from each class and a program of stories is given for the grade school. If there is no grade school in the building then the little brothers and sisters of the high-school students can be invited to visit. It is especially interesting if the teacher can prevail upon some professional story-teller to entertain the classes for the last meeting. This can then be followed by a social time at which the students meet the story-teller and practice their newly acquired conversational powers.

The next term, it is possible to begin at once with a project as the class is already organized and initiated. During the first term, the students have been introduced to the arts of conversation and story-telling. They have also begun the study of the fundamentals of poise, voice, diction, phrasing, and rapport with the audience. They have also had practice in discussion, informal public speaking, and parliamentary practice.

I believe in giving them a taste of all the Spoken Arts, during the first year so they can elect the one that appeals to them most for the next year's work. The first half of the second semester can be devoted to the project of investigating modern poetry. This study can be pursued wholly in an oral manner, and presented entirely by the natural method. The last half can be devoted to presenting one-act plays. The students are now equipped to choose an elective for the following year. They may choose a course in public speaking, story-telling, poetry, dramatics, club organization and leadership, or argumentation and debate.

For those who have serious defects of style that will not improve sufficiently under the normal regime, there should be a clinic where special help is given. The student should never be forced into this clinic. His class work should arouse sufficient desire for the extra help to make him seek it of his own free will. This has been accomplished in many cases so I know it can be done.

I find that even this atempt at the project method far from perfect though it has to a remarkable extent, rekindled in my spoken-english classes, the essential spark of life.

THE PROJECT METHOD IN THE TEACHING OF SPEECH

ALVIN O'KONSKI
Oregon State College

THE teaching of speech in our high schools and colleges is being rapidly transformed. Teachers and school officials are coming to realize that the needs of life are changing, and are adjusting the teaching of speech to equip their students for conditions which they must meet.

The increase in the number of organizations in modern so-

ciety, such as social clubs and temporary associations for various civic purposes, and the invention of certain time and labor saving devices, such as the telephone, dictaphone, and radio, have greatly increased the portion of spoken language used in ordinary social, business, and professional life. The power to talk well is an imperative necessity. This is traditional and established. On the whole, at least nine-tenths of the language used in the carrying on of the pursuits of modern life is spoken. What are our high schools and colleges doing to meet this demand?

It is the purpose of this writing to arrive at some method to bend our energies toward making the student an intelligent self-critic, and then to work for personal speech betterment. For such teaching, we need always to hold before us the fundamental concept that speech is first of all a means of communication, and not primarily a means of expression. Speech is social, rather than artistic. It is practically our own means of social adjustment, of getting along with other people, of learning their meanings and making known ours. It is necessarily both visual and auditory. Pantomime and gesture are as essentially speech as voice and language. The subject matter of any fundamental speech course should be directed toward developing the innate capacities of the pupils, and adjusting them to their environments. As a subject in any school curriculum it must help to fit the pupils to perform adequately the functions of educated members of society. As a social thing and as a liberal discipline, speech education must be for the masses, not for the gifted few. When speech teachers and school administrators are ready to concede this point, speech education will have taken a long step toward its goal.

One of the most recent methods discussed in educational circles today is the project method. A few definitions of this term may aid in a better understanding of the method. It is often regarded as a problematic act carried to completion in its natural setting. The project is usually defined as a wholehearted purposive activity proceeding in a social environment. We may well say that a project is a cheerful group acceptance of a challenge—an interested purposive carrying out of a worthwhile undertaking.

In any valid definition of the project method we find four psychological principles taken into consideration. The first of these is that any experience is educative in proportion to the degree to

which it is entered into purposefully. Hence, the inclusion of the term, "purposive" in the definition. The second principle is that experience is educative only to the extent to which it is psychologically complete or in which the neuronic circuit is completed. In adherence to this principle the project is defined as an act carried to completion. The third principle is that experience is most educative which is true to life. A project in order to be a project in the true sense of the word must have practical value. And lastly, experience is valuable in proportion as it is social. We see, then, that the project necessitates social cooperation.

The project method is psychologically and educationally a correct form of learning. The field of speech is an excellent field in which to apply the project method. We can easily make a five-fold classification of the types of projects as follows:

Type one—Embodying some idea or plan in external form or giving objective expression to an idea.

Type two—Developing the subjective experience in the student's aesthetic or emotional life.

Type three—Mastering an intellectual difficulty or solving a problem.

Type four—Developing certain skills.

Type five—Enriching the life of the pupil through new information.

We will proceed now to the discussion of the various types of projects and offer concrete suggestions as to projects which may be classified under the various classifications.

The project type which calls for the objective expression of an idea or plan through some form of physical or social activity is the most widely used. One of the most effective means of presenting speech in a project of this type is through a group plan. Dividing the class into groups, each group in turn selecting its own chairman, timekeeper, and secretary, is very successful. Various names suitable to the lesson should be used. Have each group responsible for the procedure in class during regular periods. The activity should be as socialized as possible. I have used this idea in a beginning speech class of high-school seniors and post-graduates. I might offer another concrete illustration of this objective project by giving a report of an experience in the nature of a "Watch-Your-Speech-Campaign." It was planned and carried out by mem-

bers of a public-speaking class. The week preceding the launching of the campaign a poster appeared each day with such mysterious lines as "The Great Mystery W. Y. S." "What do you suppose it is?" "Will You Sleep Until You Know?" At the close of the week a general assembly was held and a Correct Speech Program was given. It consisted of a demonstration of Correct Speech Games, and a play entitled "Watch Your Speech" written by one of the groups of the class. The play pictured the trials of a lad who attempted to obtain a position, handicapped by incorrect speech habits and slang. This class carried out a similar project by issuing a one page supplement, "Watch Your Speech." in connection with the school paper. The groups decided what errors should be treated in a given number and submitted material accordingly. Much was obtained by such group activity in the direction of social and liberal discipline.

The second type of project seeks to develop in the pupils a subjective experience of aesthetic appreciation, or emotional enjoyment. Under this classification I will briefly describe my experience in having the various groups in the public-speaking class work out the "Assembly Program" plan. This class took over the management of the bi-weekly assembly programs for the high school. Each member of the class was made chairman of a certain program. The duty of the chairman was to call together his committee and plan the program and preside at the program of which he was chairman. The programs were planned several weeks in advance in order that special programs might be arranged. Care was taken in arranging the programs so that there would not be a monotonous sequence. In order to consider the interests of the students most of the programs were of a high class, but some were of a light nature—particularly the rally programs. Some of the programs were given by the class, some by outside talent, and some by both. Following the programs, criticisms were made in class. Many groups were put in charge of arranging programs before the Civic and Social City Clubs. The students were very proud of an opportunity to be able to help in developing a program for older citizens. One of the groups of the class had complete charge of the weekly programs of the Kiwanis Club for the entire semester. This offered an excellent opportunity for contact with practical life. The aim of this project was to train for

leadership by getting at students' aesthetic appreciation or emotional enjoyment and it proved highly successful.

Seeking to master some intellectual difficulty, the third type of project may be well illustrated by the game of debate. Debating is one of the commonest forms of a speech project. In a high school in which there are several sections of oral English a series of debates can be held. There are two special values to be derived from this: The first and more important is the stimulation of thought on topics of current interest which comes from hearing these topics discussed and from the necessary reading which such a discussion presupposes. The second result is the arousing of interest in debating itself and through that in general oral work. Banquet scenes with a toastmaster and after-dinner speeches are also often suggested. By use of this device the class is placed in a life situation which has a great social value in mastering an intellectual difficulty. The formulation of a criticism chart is a worthwhile project of this type. In my high-school class a criticism project was worked out. A criticism chart was made which was to be used by the students in criticising the oral talks given by the members of the class. The chart listed six desirable elements which were to be checked by the student as follows: Preparation, Grammar, Diction, Originality, Delivery, and Group Contributions. Another criticism chart included the following points: Physical Comfort, Pleasing Voice, Spontaneous Gestures, Purity and Character of Speech. If the chart is worked out by the group it has two values—first, a utilitarian value when used in class as a guide to criticism; and second, it requires a knowledge of the elements that constitute a satisfactory oral talk in order to be able to construct a satisfactory criticism chart.

The fourth kind of a project, developing certain skills, may also be divided in the nature of committee problems. One project of this nature is to evolve a list of exercises to attain skill in enunciation. It was found practical to divide the class into small committees, each of which will be responsible for the construction of a series of exercises to be used in attaining skill in enunciation and maintenance of skill. Such exercises as the following may be included:

1. What a shame such shapely sack should such shabby stitches show.

2. Two toads totally tired, tried to trot to Tedbury.
3. Six slick slim slippery saplings.
4. She sells seashells on the seashore.
5. How much wood would a woodchuck chuck, if a woodchuck would chuck wood?

A similar project might be worked out in the formulation of a list of breathing exercises for relaxation to be taken before a public performance. Breathing exercises such as the following might be included:

1. Slow inhalation with sudden exhalation.
2. Slow inhalation with slow exhalation.
3. Rapid inhalation with slow exhalation.

If these are used in class at the opening of the period they have the value of reducing the nervous tension of the students, and making them physically prepared to speak before the class. This type of project is very effective in the development of skills because it calls for a specific response from every member of the class.

The last type of project, gaining new information, may be illustrated by a study of resonance. A group of students may prepare this experiment and explain it to the class. Have one student strike a tuning fork and hold it in vibration before the class. The faintness of the sound will be apparent. Then if the fork is struck again and its base rested on the desk, the tone of the fork will be very much more audible. A straight sided resonance jar from the physics laboratory may be filled partially with water, until the column of air in the jar amplifies the tone of the vibrating fork to greatest degree. If the position of the vibrating fork is alternated holding it away from the jar, and then holding the fork over the opening of the jar, the amplification of the tone by the air cavity in the jar will be clear. The students then should show that similarily the vibration of the human cords is amplified by resonance, the difference being that in the voice there is more than one resonance cavity and some of the resonators of the voice are variable in size. A similar study may be made of the voice anatomy, including a study of the larynx, diaphragm, and organs of articulation as factors in vocalization. This project adds surprisingly to the acquiring of new information on the part of the pupil making the project and those seeing the project carried out.

The Alpha and Omega of the successful project is conscious purpose. Given that to govern the planning, the executing and judging of the product, there will be zest in the application of the pupil to his task, pride in doing his best, and satisfaction that comes with the achievement of something worthwhile. Speech work will then be considered as worthy of a place along with other serious considerations of the youth's life.

SPEECH EDUCATION IN GARY, INDIANA, AND SOME OF THE PROJECTS EMPLOYED

MARGARET D. PAUL
Emerson School

THE term "Speech" as applied to a course of study offered in our public and private schools, colleges and universities is receiving more and more prominence. It is interesting to consider some of the subjects offered in such courses. Play production, or dramatics and allied courses in stage design, stage lighting, costuming and others are beginning to receive just recognition from educators. We conclude, then, that these contribute in some manner to aid a student to communicate with those about him.

We will doubtless all agree that the best way of teaching a child to walk is to let him walk. The same theory applies in talking or communication in any form. The young child may stumble and totter in his steps but his desire for action, and to really get some where stimulates him to keep on trying. In our speech work, the goal as well as the means of arriving at the goal often has no appeal for the student. The term itself may be a stumbling block.

Each of us no doubt remembers some instructor of our school-days who seemed to possess all knowledge but lacked that necessary ability of sharing that knowledge with us. Just as the up-to-date primary teacher begins when the child first enters school to develop proper reading habits which will carry over into his later life, so should we begin to develop proper speech habits for the child as soon as he enters school, as it is too often not done in the home. This should of course be done by a trained teacher of speech. Some children have many interests but every child will have at

least one interest which he will gladly share with others. Children delight to do this whether about pets, friends, home or play. From these subjects well within their own experience they are easily led into the informal discussion of current events. Children soon notice that the communication of certain ones is more interesting than others. Step by step they follow in their eagerness to do well the thing they are doing, and to be able to give as well as to receive. Correct diction habits are thus easily formed as well as other speech habits, necessary for communication with others.

In many schools of the country no speech courses are offered until the student enters high school. Then it is apt to be an elective course, and will be elected naturally by those who need it least. The old story of the hospital at the bottom of an abyss applies to speech work. If our grade and primary children might have the opportunity to be guided in right speech habits while in the habit-forming age, there would be fewer corrective measures needed in high school and college.

In our Gary Schools special speech training is given from the first grade through all of the grades for all students and continued for a large number of the high-school pupils, and we find very little corrective work needed in their later school life. Twenty hours each semester of classroom instruction in speech for each grade and primary child in charge of a special speech teacher will accomplish much in developing right speech habits. Fundamentals of speech, story telling, pantomime and simple parliamentary procedure, interpretation and other phases considered essentials are handled as opportunity and necessity demand.

We agree with G. Stanley Hall when he says "Life is infinitely more complex than it was a generation or even a decade ago. The school must be life and not merely fit for it." We seem to be living in a new world socially and industrially. In this new world we are confronted by many problems. If our young people are to face these problems after school, they must be prepared by assuming responsibilities suitable to their age in school. The teacher of academic subjects will contribute her share of course, but it is left to the teacher of speech to open all the avenues to enrich the mind of the child, to furnish correct emotional values, and to inspire an appreciation of the best of the various phases of literature and life, and to bring about the "huge number of situa-

tions which confront the child for the putting over of ideals'' referred to by W. W. Charteris in his journal of educational research for May, 1921.

All are familiar with the assembly period and its influence on student life, even when held but once a week. In Gary, the student is enrolled for the daily auditorium period just as he is enrolled for his mathematics, history or language, daily. The high-school and junior high-school students as well as the intermediate and primary groups are assembled in the auditorium each day with boys and girls of their respective age and experience. Here is their speech laboratory. Here is the opportunity of sharing their interests with others and enjoying the contributions made by their fellows. The auditorium is the place for the culmination of many projects as well as the place to start many others.

One of the very practical projects used in the auditorium is the daily current events discussion. In all auditoriums from five to ten minutes daily are allowed for this activity. The chairman and secretary are always in charge. A very simple illustration is of a second-grade child opening the current-events period by telling of President-elect Hoover's experience with deep-sea fishing. The discussion did not stop with the mere statement of the headlines. Several children contributed what they had read or heard about his trip, the purpose of it, and how his time was being spent. Some of the talks were only a minute in length but the children were on their feet thinking and speaking before an audience of one hundred or more boys and girls of their own age and experience. Helpful suggestions and criticisms were made, and then some one wanted to know more about deep-sea fishing. As the discussion was over, the boys and girls were told to find out from their nature-study teacher and other available sources and report the next day. In this way, is furnished that element of continuity from day to day, which is so essential to the development of good habits of thought. It also supplies that fine element in a day's work—that of eager anticipation and research. This activity is being carried on in all school centers for a portion of each auditorium hour. Sometimes the discussion takes a more argumentative form. In one of the auditoriums the seasonable topics of the abolition of the Santa Claus myth and the use of Christmas trees were argued pro and con during the week preceding the

Christmas holidays. The effort is always made to have the topics worth while and within the comprehension of the group and at the same time arouse the interest of the student to keep informed of the events of the day and acquire a wider knowledge of the world in which he lives.

The dramatic instinct in children is a force that may well be utilized to a good advantage. Luzerne Westcotte Crandall in his article "Drama in the Schools" in the October, 1925, number of the *Drama* says, "The school stage is really a laboratory for English and history, for manners and morals. Only through the public school may we begin to realize the mighty potential value of the theatre in our national life." But how shall this important factor be utilized? Shall we give two or three class plays? Will a dramatic club answer the need? These furnish worthy projects, and we make use of them in Gary. Each school center has its full quota of class plays, annual grade-school plays and primary plays. We also have a dozen or more flourishing dramatic clubs in as many school centers which meet on Saturday mornings. Little Theatre groups they are called. Each center works on at least one big project and possibly two or three smaller projects during the season. This meets the appeal made by Lillian Foster Collins in her article "The Little Theatre in School" in *Drama,* February 1929, in which she answers the question "Has the theater a place in the school?" I wish to quote one paragraph from her article as follows: "The end of the school theatre, naturally, is not to make actors any more than the aim of the Domestic Science department is to make cooks and dressmakers of all the girls in its classes, or the aim of the school shop is to make carpenters of all of its boys. The aim of the school theater is not in the acting, but something less tangible, a little loftier, perhaps. The acting, the play production, is just the means to that end which is the end of any artistic pursuit—beauty, poise and self development."

This development then should be for the masses and not for the chosen few. Let us consider the hundreds of boys and girls who would go untouched by the class plays and dramatic clubs.

Many of the auditorium projects are naturally dramatic, or contain dramatic elements, for a program may be dramatic without being a play. Whatever the nature of the activity, the students are very much in charge. Students arrange the stage, help with

costumes and properties, always trying to keep them simple and suggestive rather than realistic. It is very rare that a faculty director is on the stage even during the performance of a class play. It is true that sometimes a moon or sun fails to rise at just the proper time; but as O. W. Caldwell has said in the *Fourth Year Book of National Association of Secondary School Principals*, "Most of the disturbance will be growing pains of a developing leader, alleviated or made more severe by the just but usually sure criticism of those best able to understand him—his fellows."

Perhaps the specific mention of a few of our projects which have been used in the auditorium will make more clear what we try to do and how we do it.

A group of junior high-school boys in the manual-training class were to present an auditorium project. They decided on some of the most interesting products of their handiwork: a birdhouse, a canoe paddle, an aeroplane, and a hobby horse. They decided to have a store or shop on the stage and have these articles for sale. Various customers entered and very good dialogue was carried on concerning the merits of the wares, how they were made, materials and tools used and cost of each article. Of course they wanted to describe the articles to the best advantage so that not only the customers but all of the boys and girls in the audience might appreciate the work done. The rehearsals were held under direction of the speech teacher who helped with their choice of words, pronunciation, enunciation, and the best way of handling their articles for sale, acting only as their guide and not forcing their speech habits by mere imitation methods, but letting them try different ways of expressing themselves and judging themselves which was the best means of communication. This is only one example of boys of this age sharing their interests with the larger group with the hope that they might do it well enough to interest their peers.

In this connection I want to mention two different Memorial Day programs given in Gary, Indiana. Last year ten high-school boys, mostly seniors, from the American History class, presented a scene from Drinkwater's *Abraham Lincoln*. It was the scene laid in the courthouse at Appomattox where two striking incidents are pictured by the dramatist. We see Lincoln pardoning the boy, who, tired from hours of marching, does double guard duty in

order to spare a sick friend and falls asleep at his post. The other striking incident is the surrender of Lee to Grant. No doubt the boys who participated received the greater benefit; but the reverent attention of hundreds of boys and girls who saw the program testified to the fact that they were seeing beyond the costumes and make-up into the real incidents of those stirring times. The courtesy of Grant in turning away while Lee read the terms of surrender; the generous refusal of the sword, the hearty handclasp of the two great enemy leaders could not but have sincere effect. Lincoln, perhaps more difficult, was just as truly portrayed. His great sympathy and understanding were certainly brought more clearly to the audience than any eulogy by an outside speaker could have done.

The cabinet scene from this same play is also excellent for high school boys. One history teacher remarked, "It taught my boys more about cabinet meetings than I could teach them in a whole course."

The other type of Memorial Day program given, I mention, as it offers opportunity for other phases of dramatic work. We wished to show the origin and history of Memorial Day. A committee of girls came to my studio and we worked out the idea. I will give it briefly in outline.

1. Introduction telling of Lincoln's trip to New Orleans and witnessing a slave market and the effect upon him.
2. A scene, a shadow pantomime depicting a slave market.
3. Brief talk describing the first Decoration Day by the women of the South.
4. Pantomime (on full stage) showing girls and women in costumes of the period, their arms filled with flowers, decorating the mounds of several graves.
5. Short talks leading up to the World War and the graves in Flanders Field.
6. Scene showing a cross similar to those in Flanders. Beside the mound, a squad of R. O. T. C. boys ready to fire a solute as taps is sounded.

Did these programs teach history? Did they teach citizenship? Morals? Manners?

A chemistry teacher inspired the members of his class to write an original play showing the benefits of chemistry in every-day

life. This original play idea is a good one and may be used to good advantage in many classes. The plays may not be great, but when students write a play they begin to find out how little they really know about the subject. They will study some, think a great deal, and finally become greatly interested in the subject which is, after all, a desideratum of dramatic correlation.

One might continue *ad infinitum*. In his book *Extra-Curricular Activities* McKown says that he knows of no subject or department which does not offer dramatic possibilities. We strive to fill every auditorium activity with dramatic appeal. Through this means, we are able to give information about many interests which would otherwise be unknown to any but the participants, and to share common interests and bring about a feeling of unity to the school, and to arouse the audience appreciation of the work of others, which we hope will later result in a more worthy use of leisure time.

The objectives of school drama, of course, go deeper than the justifiable one of enjoyment. Summed up by Crandall they are as follows:

1. Worthy use of leisure time by inculcating an appreciation of what is highest and best through the medium of the drama.
2. Inculcate high ideals, worthy purposes, and true standards of conduct through actual participation in plays and through providing vicarious experience for players and audiences.
3. To give definite training in citizenship and practice in leadership through giving youth the opportunity to more or less successfully meet specific obligations and responsibilities in real life by producing plays. Here we have a project in self-government, voluntary, spontaneous, yet purposeful self-activity.
4. To foster and develop in the form of a preliminary training only the creative ability of youth for the arts of the theatre.

Understood and included in the above, of course, but not mentioned specifically is the exposing of boys and girls to the various forms of communication, voice improvement, speech correction, development of poise, emotions, etc. The writer has had instruc-

tors report that certain students were better students and better able to recite in class after participation in some dramatic work or program correlated with the subject matter. Correlation of dramatic work in this way gives opportunity for many more to take part in plays. Even a minor part for a timid boy or girl often awakens them to larger possibilities.

Often, as a student returns to visit his Alma Mater of high school, he has said to me, "Do you remember that play I was in for an auditorium program?" Too often I regret to say that my memory is found wanting. It is a great satisfaction however, that he has remembered.

"Education as a whole," says Thorndike, "should make human beings wish each other well, should increase the sum of human energy and happiness; and should foster the higher impersonal pleasures. Its proximate aims are to give boys and girls health in body and mind, information about the world of nature and men, worthy interests in knowledge and action, a multitude of habits of thought, feeling, and behavior and ideals of efficiency, honor, duty, love, and service."

The play may not be the whole thing but it is a very important element.

No doubt a student will remember his part in a play or program long after he has forgotten the wars of Caesar or the rules of geometry.

Through the projects we use, we hope to develop a normal natural speech and a feeling that speech is not a detached subject, as some people's religion seems to be, for Sunday only, and to be discarded with the setting of the Sabbath sun. We hope to be able to touch not just the lives of the few, but the great masses of boys and girls who must be responsible for our future civilization.

OUR NEGLECT OF VOICE TRAINING

B. C. VAN WYE
University of Cincinnati

"IT is fatal to the highest success," says Hamilton Wright Mabie, "to have command of a noble language and to have nothing to say in it; it is equally fatal to have noble thoughts and to lack the power of giving them expression. Technical skill is not, therefore, an exterior mechanical possession; it is the fitting of tools and material to heart and mind; it is the fruit of character; it is the evidence of sincerity, thoroughness, truthfulness."[1]

Teachers of speech will, I am sure, agree heartily with Mr. Mabie on the importance of thought, and power and skill to express it; but in our actual practice do we subscribe and seriously adhere to his dictum regarding all phases of technical skill? Have we not in our development of a multiplicity of interests in the speech field tended to minimize the importance of some of the most fundamental requirements for any effective speech? From my observation covering a number of years I am convinced that we have.

To be specific: for some time it has been looked upon as a sign of weakness to suggest the importance of a definite and systematic training of the voice for speech, as if the one suggesting it were interested only in *that* phase of speech training, and too shallow to comprehend or appreciate what others considered the all-important fields of thought-getting, psychology, persuasion, speech science, dramatics, logical construction, stage lighting, costuming, etc., etc.

To be sure, every text has a section or chapter on the need of voice improvement. Even those authors who but a few years ago were most disdainful of any talk about "beauty of voice" are now most insistent in their praise of the value of voice. In a recent revision of a text this phase of speech training is given unusual prominence, and its author is persuaded that "Opinions, even the best of them, need the help of a pleasing voice .... The law of action is that whatever tends to dominate attention tends to deter-

[1] HAMILTON WRIGHT MABIE. *Essays in Work and Culture*. p. 109, "Special Training."

mine action. A pleasant, resonant, dominating quality in voice can easily be one of these action determiners."[2]

And further: "A pleasing voice makes listening easy, and whatever tends to make it pleasant for the listener in trying to comprehend what the speaker means, is so much gained; whatever makes it difficult is so much lost. Consequently, purity of tone and smoothness of voice are *fundamental necessities* if a speaker desires to carry his thoughts to others on the safest terms."[3]

Another author, an Englishman, says in a text of much value in some respects, and widely used in this country:

"Given some brains, a clear and mellow voice is an enormous asset to a speaker. My experiences in America showed me that while Americans are clearer in their enunciation than the British, the effect is spoiled by a certain harshness of tone .... Lucky is the man who has a mellow, resonant voice. The most matter-of-fact statement is given a new life by a musical voice. But good speaking voices are unhappily rare. There is a universal evil of ugly speaking."[4]

Then he makes this silly remark: "When we think of the enchanting loveliness of the tones produced by thousands of singers one is puzzled to account for this. A voice that has the full force of the breath behind it so that it rings out with sweet resonance is particularly rare."[5]

There is nothing puzzling about this difference. The "loveliness of tone of the thousands of singers" is the result of discipline and adequate training over an extended period; the "universal evil of ugly speaking" is the result of ignorance and neglect on the part of the user of that same vocal instrument. The only puzzling thing about it is that people who are sensitive to the beauties of tone in song or speech complacently endure the "universal ugliness" of speech in themselves and others. Their aesthetic sense is satisfied on the question of speech when they reach the standard so eloquently set by Bill Nye once in a letter to his cook whom he had offended by a remark about her voice, and was trying to persuade her to return. "I know I said your voice sounds

[2] C. H. WOOLBERT. The Fundamentals of Speech. P. 139.
[3] *Ibid.* P. 140.
[4] S. F. WICK. *Public Speaking for Business Men.* Pp. 18-19.
[5] *Ibid.* P. 19.

like a shingle mill. I take it all back. It does *not* sound like a shingle mill; at least not so much like one but that the practiced ear can tell the difference."

The truth is that we *expect* loveliness of tone in singing, otherwise we do not listen to it; we have become accustomed through long suffering *not* to expect loveliness of tone in speech, consequently when we occasionally hear it we look upon it as accidental.

Our English friend continues: "The public speaker, then, must give some attention to his voice, and this chapter will give him some practical help. The danger of this chapter is that it may make you self-conscious about your voice. That would be disastrous. The voice must be used as instinctively as a thrush uses his, and he knows nothing about his larynx or pharynx; he sings 'with the sweet strains of unpremeditated art.' But what has been lost by misuse must be regained by *art*. My aim is to help you produce a clear, mellow voice, serviceable for all occasions."

And his very next sentence is this: "If you are troubled about your voice go to a master of singing and take a few lessons in voice-production; do not go to an elocution master!"[6]

Shades of Munroe, Moses True Brown, Curry, Cumnock, and the others! Are these the only alternatives? Have we teachers of speech done so little in this admittedly basic work that a member of our own profession—by his own statement—should advise a would-be speaker, in doubt about his voice to go to a master of singing for a few lessons? Just as one would say to an English bar-maid: "Give us a few sandwiches and a couple of bottles of stout!"

Is this the way to regain by art what has been lost by misuse? Is not this a palpable side-stepping of this teacher's expressed aim "to help you produce a clear, mellow voice, serviceable for all occasions?"

The teacher who is afraid of making you self-conscious about your voice is totally ignorant of the processes of all art, or else thinks that he is professing to teach a glaring exception in the realm of art.

All art begins with conscious attention. "The beginning of all education is self-conscious," says Hamilton Wright Mabie, in his splendid essay on "Freedom from Self-Consciousness." "To

[6] *Ibid.* P. 19.

become an effective speaker," he continues, "one must know his defects of bearing, gesture voice; one must bring his whole personality into clear light, and study it as if it were an external thing; one must become intensely self-conscious! . . . The first stage in the education of the true worker is self-conscious; the final stage is self-forgetful. No one can enter the final stage without passing through the initial stage; no one can enter the final stage without leaving the initial stage behind him."[7]

The only danger from self-consciousness, we see then, comes from inadequacy of training; and only that teacher should fear the task who is himself conscious of his inability to do the work. If he is not equipped to do this important work he does irreparable injury to our profession when he misleads a student by minimizing its importance, or by advising him to rely upon a master of another field.

In the first place, the clearness and mellowness of voice which even the tyro must admit is an "enormous asset to a speaker," is not an accident, nor is a "mellow, resonant voice" a matter of luck. They are the result of proper adjustment, and an intelligent and disciplined control of a mechanism. This proper adjustment and management of the mechanism may be a matter of accident or of unconscious imitation. And let me say right here that the question of proper voice production and mellowness would be a comparatively simple one, as we all know, if the growing child and youth heard only well-controlled and well-modulated voices about him. But instead, he hears "a universal evil of ugly speaking."

The thrush sings "with the sweet strains of unpremeditated art" because, when learning to use his vocal apparatus, he listened only to a parent that sang that way—not to a crow, a cat-bird, or a jay. And we are told, moreover, that the thrush would never learn to sing true if it did not hear the parent song until it was six months old.

But we should not trust to accident or to the unconscious imitation of the comparatively few good models, when by intelligent, rational, common-sense methods, such as we use in the adjustment and management of all other kinds of mechanism, we can develop

[7] H. W. Mabie. *Essays on Work and Culture.* Pp. 231-2-3.

in ninety-nine out of every hundred voices the pleasing qualities that add so much to the effectiveness of speech.

In the second place, this training of the voice for speech belongs primarily and fundamentally to the teacher of speech, and not to the master of singing. The latest pronouncement on this point is made by the president of a school of music who says: "The mistake is oftentimes made of going to the teacher of singing for instruction in speaking. There are not many points in common in the technic of voice for speaking and for singing. There is one point in particular in the singing art which the vocalist spends years in acquiring, namely, tone quality. But tone quality for speaking cannot be acquired except by a decided readjustment in practising the technic of speaking-tone quality. Speaking-tone quality should be the *primary thing* in the speaking art, and that tone quality should be low in pitch and warm in quality. Add to these, clear articulation, well-molded vowels and consonants and you have the basis for great progress in speech growth."[8]

Contrast this statement of a teacher of music with that of the teacher of speaking previously cited: "If you are troubled about your voice go to a master of singing and take a few lessons in voice production."

In calling attention to statements about the tremendous power of the mellow, resonant, pleasing voice, I am only reminding my readers of that "which you all do know," and what all texts set forth as fundamental. But what I want to emphasize especially is, that we are *not* doing the substantial and practical work we should as all-round teachers of speech.

If we were, we would not hear the high-pitched, colorless, flat-wheeled, inadequate voices that still go out from many of the speech classes. We would not be turning loose on the public schools and other educational institutions, teachers who lack the power, the influence, the personality, that only a pleasing voice can give. We would not be permitting thousands of college men and women otherwise well-equipped, to go through life wasting their own energies and doing violence to the nerves and sensibilities of other people for lack of understanding and proper control of the one instrument they cannot escape using, whose proper use should be

[8] A. M. Newens, President, University School of Music. Lincoln, Neb. Journal of the N. E. A., Dec. 19, 1927.

one of the first indications of culture and refinement. Nor would we have members of our own profession advising students to go to a master of singing, or uttering the silly twaddle about the speaker using his vocal mechanism "as instinctively as the thrush uses his," after a *few* lessons in voice production.

Do we learn anything instinctively, after a few lessons, or by reading about it, or thinking about it, or talking about it?

Effective use of the vocal instrument in speech is an art, just as singing, or the skillful playing on piano, violin or harp is an art; and it is acquired by regular and persistent practice, based on scientific principles that can be studied and understood. It is both a fine art and an applied art, and one of the most useful and valuble in either field.

The mass of people may have no direct or personal interest in it as a fine art, but *all* should have an interest in it as an applied art. First, because it means conservation of energy, as well as greater power and effectiveness in almost every human activity; and, second, because it is in harmony with one of the most interesting movements of the day; namely the elimination of all harsh disagreeable discordant sounds.

At the present time our handling of the vocal instrument in speech—as I have said on other occasions—is the crudest thing we do. It is but a mechanical instrument, capable of comparatively easy adjustment; and when the adjustment is once learned, and the proper control practiced until it becomes an unconscious habit—but mark you, this cannot be done in a week—the speaker can turn his attention to the weightier matters of thought and feeling he would express. Without that habit he is as ineffective as an automobile with a tank full of gasoline, but a leak in the feed pipe. His thoughts may be of the finest, as the gasoline is of the best, but he is not able to express them.

Our deep thinking, the thorough and careful preparation we make for our arguments, our debating, our public speaking of all kinds, must not lose their value and effectiveness for lack of a properly disciplined and efficiently controlled instrument. We must find a way to give to it the same dignity, and create in the minds of students the same respect for training of the voice for speech as now exists in regard to its training for song. Training of the instrument for singing is an accepted idea. No one thinks of

ridiculing it. No one thinks of shirking it who is ambitious to become an artist, or even a passable performer. No one thinks of attempting public performance without extensive training, except in the cheaper types of the concert hall, where the appeal is to a low type of listener.

Yet thousands inflict their untrained speaking voices on a public which "more and more will demand and appreciate a continued development" in this unescapable phase of the acoustic art. New occasions teach new duties. The radio with all its possibilities, offers a marvelous opportunity for helpfulness in our field. It should begin with improvement in the vocal methods and pronunciation of many of our announcers, just as the great telephone corporations are giving us a very practical demonstration in the selection and actual further training of their operators. While scientists are striving to eliminate static from the radio, we teachers of speech must work in season and out—and that means in classes for voice improvement primarily, as well as in every phase of the work we teach, public speaking, debating, dramatics—to eliminate the static from the human voice.

HYPHENATED SPEECH COURSES

J. STANLEY GRAY
Ohio State University

I

STUDENTS enrolling in the average introductory speech course can usually be grouped into two general classifications:

1. Those with definite speech defects due to
   a. Physical and neural abnormalities (stuttering, stammering, lisping, etc.)
   b. Previous environmental conditions (dialects, inhibitions, compensations, etc.)
2. Those with inefficient speech habits who need only drill in methods of effective speaking.

The first obligation of the speech teacher is to analyze his students and place them in their proper classifications. I believe that this is already practiced in most of our best institutions where speech training receives its proper emphasis. It is simply im-

possible to teach a class effectively which contains students with all degrees of speech difficulty. Procedure that is proper for the student who merely lacks speaking effectiveness would only accentuate the problem of the student who stammers. The former is most effectively taught by the group method(while the latter must be dealt with individually.

I shall not attempt to consider the methods of instruction best adapted to those students with definite speech defects. That is a matter for the speech-defect specialist and requires special training. Unfortunately, we have but few teachers so trained in the United States. It is only recently that speech teachers themselves have realized that this was a field requiring specialization. The effect of this fact has not even yet been extended to college and university administration except in a very few places. Clinical speech correction must yet be accepted by American higher education.

The second group of speech students, those with ineffective speech habits, perhaps greatly outnumber the group just discussed. It is for this group that I am making the following suggestions regarding teaching methods.

II

In the average speech class, the usual attempt is merely to teach the student to speak more effectively. This is all too frequently a definite routine of speech-making followed by a period of criticism by the instructor and the class. The speeches concern a variety of subjects, many of them outside the field of interest of the rest of the class and most of them beyond the limits of the instructor's range of intelligent criticism. Seldom is any attempt made to do more than to criticise the method of speech organization and the presentation. Thus the speech instructor becomes a teacher of *form* and if the students learn anything aside from public speaking, it is entirely by accident.[1]

[1] The acting head of a speech division in a large University recently made the statement that he was not interested in what his students talked about. Said he, "I am interested only in how they say it. Whether I understand what they talk about or not makes no difference." Of course if this is the attitude of the average teacher of speech, this paper is entirely out of place. But believing that there is a close relation between the size of a speech department and the attitude the department takes toward speech-content, the writer is encouraged to disregard the above opinion as being at least unusual.

The purpose of this paper is to propose that the speech courses dealing with that group of students who have ineffective speech habits due to the lack of proper training, be *Hyphenated Speech Courses.* That is, the history majors will all be in one section taught by a speech teacher who is also trained in history, or a history teacher who is also trained in speech. The speeches will concern some particular phase of historical development (such as, colonial civilization) so that students, besides learning to speak more effectively, will also learn some worth-while history. Likewise the economics majors will be in one section taught by a teacher who is trained in both speech and economics. Thus we will have speech-sociology courses, speech-biology courses, speech-literature courses, speech-law courses, etc.

III

Now let me mention some of the necessary characteristics of such hyphenated courses.

A preliminary study of the essential features of "Speech Construction" and "Speech Delivery" would be necessary. This should not take longer than two or three weeks. Scholarly details lacking practical importance should be omitted. Only a working knowledge is necessary and, perhaps, could best be given during the progress of the course.

The speech assignments should be along some definite line in the particular field with which the speech course is being hyphenated. For example, the speech-philosophy course may concern itself only with Neo-Platonism. If so, the teacher, who is trained in this field, will formulate his course of speech assignments so as to best give the students an understanding of Neo-Platonic philosophy. How thorough the investigation is in any field will, as in any course, depend on the local conditions. A complete speech brief for each assignment perhaps would insure more careful research and improve the content of the speeches given. (But the method of presentation must not be neglected. Such courses will have two definite aims—the cultivation of more effective speaking habits, and the development of an intelligent point of view regarding the special field of investigation.)

It would not seem advisable for all work in such hyphenated courses to be in the form of speech-making drill. Sometimes an idea can be conveyed more effectively in the form of discussion.

Perhaps there should be "discussion assignments," i. e. each student will conduct a class discussion along the line of his special assignment. This training will be especially valuable for those who expect to teach. Certainly discussion (conducted by the speaker) should be encouraged after each speech is delivered.

The function of the teacher in this sort of course is merely that of an expert consultant. His duty is to set the stage and direct the play but to keep out of the picture himself. John Dewey's "co-operative learning" is rapidly supplanting the old idea of "teaching" in American education. Learning is a term that is now understood to mean "adaptive behavior" rather than filling in a *tabula rasa* as was done under Herbartian influence. When the teacher's teaching supplants the adaptive behavior of the student, it is bad. But when the teacher can encourage adaptive behavior which leads toward desired ends, he is fulfilling his function according to the best modern educational philosophy. "Stimulation and guidance are the Teacher's more constructive functions."[2]

Let me suggest that such hyphenated courses as I am proposing would lend themselves, more easily than other college courses, to the modern educational effort to give the college student a "broad view of life" or as the German would say in a single word—*Weltanschauung*. We are rapidly giving up the idea in education that "knowledge is power." At the same time few educators are ready to agree with Thorndike that their duty is to drill the student in the formation of S—R bonds, or in making definite responses to definite situations. Education today is conceived as the "power of making adjustments to new and changing situations." Knowledge only will not enable one to do this, nor will specific training. Future situations cannot be predicted in this day of rapid flux. Education must be fore unknown situations. The best we can do is to encourage the student to develop a "philosophy of life" which will serve him as a guide in new and changing situations. Hyphenated speech courses will lend themselves admirably to this sort of education.

Because my own particular hyphenated field is education, the rest of this paper will be concerned only with a speech-education course. The education part of it will be limited to the particular field of educational philosophy. The course will have two aims—

[2] W. H. KILPATRICK, *Foundations of Method*, p. 154.

(1) to develop in each member of the class, greater effectiveness in speaking, and (2) to develop in each an educational point of view which is in harmony with the conditions of a constantly changing civilization. Both the course of study and the method of classroom procedure will be subordinated to the accomplishment of these two aims.

I have divided the subject-matter field arbitrarily into five general divisions, and each of these into ten suggested subjects for discussion. This analysis is only suggestive and obviously would vary with each instructor.

At the beginning of the consideration of each of the major divisions, the instructor has a very difficult and a very important duty to perform. By lecture or discussion or some other means, he must set the stage for the play which is to follow. He must "open up" the problem in such a way that it will be a vital issue to each student. The educative value of the following procedure will depend largely on the success of the instructor in getting his students to sense the importance of the problem.

The best method of doing this is unknown. With a good teacher, the method grows out of the situation and varies with each new situation. He starts with the present vital interest of his students and by skillful direction, usually in the form of class discussion, he guides that interest into channels leading to the porblem which he wishes them to investigate. John Dewey says:

> The essentials of method are therefore identical with the essentials of reflection. They are first that the pupils have a genuine situation of experience; secondly, that a genuine problem develop within the situation as a stimulus to thought; third, that he possess the information and make observations needed to deal with it; fourth, that suggested solutions occur to him which he shall be responsible for developing in an orderly way; fifth, that he have opportunity and occasion to test his ideas by application and to make their meaning clear and to discover for himself their validity.[3]

In a speech-education course, the instructor should drop out of active participation at the end of the second step. After the problem has developed, the students are largely "self-supporting." The proper position for the instructor now is behind the line of combat.

[3] JOHN DEWEY, *Democracy and Education*, p. 192.

For illustration, let us suppose that an instructor wishes to get his students vitally interested in the "aims of any educational system." He has allowed himself one recitation (he may find that another is necessary to accomplish his purpose) in which to do this. He "kicks off" by asking Mary Brown why she is in college. Mary never thought of that before but while she is trying to say something, Henry Wells has been thinking and offers an answer which stimulates Agnes Black to disagree with him. The "fire-works" begin. Under the instructor's skillful direction the argument extends to include every member of the class. Even Mary Brown has an idea now. The argument gradually develops to include the purpose of education in general. Public schools, private schools, foreign schools, schools of the past, etc. etc. all come in for a part of the discussion. The farther the discussion goes, the more evident it is that many are not familiar enough with the subject to discuss it intelligently. Agnes Black really gets the best of the discussion because she has had another course along this line. By the end of the period there is sufficient interest to stimulate research and in the following recitations, each student gets a chance to present his point of view.

A Speech-Education Course of Study

I. *What are the purposes or aims of any educational system?*

A presentation of the problem by the instructor.

Suggested speech and discussion topics.

1. The transmission of past culture.
2. The acquisition of knowledge.
3. Vocational training.
4. Moral training.
5. Good citizenship.
6. Development of leadership.
7. The enjoyment of life.
8. Cultural training.
9. Training in creativeness.
10. A *Weltanschauung* or broad view of life.

Suggested references:

Parker, *History of Modern Elementary Education,* pp. 388-390.
Bode, *Fundamentals of Education,* pp. 1-42.
Bode, *Modern Educational Theories,* pp. 223-268.
Bobbitt, *How to Make a Curriculum,* pp. 7-43.
Dewey, *Democracy and Education,* pp. 1-11; 117-145.

Suggested conclusion:

Education is "growth" in living the "good life." The good life is best lived when the individual is

1. Specially trained in doing one thing, and
2. Appreciative of other fields of specialization.

II. *What is the relation of education to a "changing civilization?"*

A presentation of the problem by the instructor.

Suggested speech and discussion topics:

1. The relation of science to change in civilization.
2. Conventionality and change or progress.
3. The relation of change to progress.
4. Change in primitive civilizations.
5. "Creed" organizations and progress.
6. Complex living conditions and education.
7. The example of Russia in flux.
8. New "fads" in education.
9. The "younger generation"—a sign of what?
10. Individual "change" and education.

Suggested references:

Bode, *Fundamentals of Education*, pp. 42-62.
Bode, *Modern Educational Theories*, pp. 3-21.
Dewey, *Democracy and Education*, pp. 94-116.
Kilpatrick, *Education for a Changing Civilization.*
Kilpatrick, *Foundations of Method*, pp. 261-271.
Snedden, *Problems of Educational Readjustment*, pp. 1-32.

Suggested conclusion:

Progress necessitates change. Civilization is now rapidly changing. Education must educate for change. It must teach students to adapt themselves to new and changing situations. Education designed for a static civilization is now no longer appropriate.

III. *What shall we teach?* (Curriculum content)

Presentation of the problem by the instructor.

Suggested speech and discussion topics:

1. A body-of-fact curriculum.
2. An activity curriculum.
3. A problem curriculum.
4. A project curriculum.
5. The place of science in the curriculum.
6. The place of art in the curriculum.
7. The place of literature in the curriculum.
8. The place of social science in the curriculum.
9. The place of foreign language in the curriculum.
10. Rigid superimposed curriculum requirements.

Suggested references:

Bobbitt, *How to Make a Curriculum.*
Bonser, *The Elements of a School Curriculum.*
Charters, *Curriculum Construction.*
McMurry, *How to Organize a Curriculum.*

Suggested conclusion:

What is taught must be determined by the educational aims—specialization, and *Weltanschauung* or "culture." Some courses will be in harmony with one more than the other but all courses should contain a little of both.

IV. *How shall we teach?*

Presentation of the problem by the instructor.

Suggested speech and discussion topics:

1. The text-book recitation method.
2. The project method.
3. The "Winnetka" plan.
4. The "Dalton" plan.
5. The "Walden School" plan.
6. The "City and Country Day-School" plan.
7. The "Organic Education School" plan.
8. The socialized recitation.
9. Can methods be fixed?
10. *Teaching* or "cooperative growing."

Suggested references:

Bode, *Modern Educational Theories,* pp. 141-167.
Dewey, *Democracy and Education,* pp. 193-211.
Kilpatrick, *Foundations of Method,* pp. 1-18; 99-135.
Snedden, *Problems of Educational Readjustment,* pp. 33-64.

Suggested conclusion:

Methods cannot be "fixed." Any method that will produce specialization and general culture is appropriate. The method must grow out of the situation. No teacher should limit himself to any one method.

V. *"Vocational" or "liberal arts" education—which?*

Presentation of the problem by the instructor.

Suggested speech and discussion topics:

1. Innate capacities and specialization.
2. "Liberal arts" in the vocational school.
3. Specialization in the liberal-arts college.
4. Vocational and liberal education in relation to democratic citizenship.
5. Can both be well combined in the same school?

6. Examples of great specialists who were also liberally educated.
7. Liberal education only in the high school and junior college.
8. Vocational and liberal education combined in practical life.
9. Why the liberal-arts college?
10. A liberal education as a prerequisite to vocational training.

Suggested references:

Bode, *Modern Educational Theories*, pp. 245-267; 290-309.
Dewey, *Democracy and Education*, pp. 142-144; 358-373.
Snedden, *Problems of Educational Readjustment*, pp. 65-87; 183-232.

Suggested conclusion:

Either specialization or liberal training isolated from the other will not produce a good citizen in a democracy. No college should be purely vocational or purely liberal. No individual should be entirely one or the other.

PSYCHOLOGICAL TESTS IN PUBLIC SPEAKING

FRANKLIN H. KNOWER
University of Minnesota*

AS stated in a previous paper, the purpose of our work on the rating scales has been that we might obtain a fairly valid objective measurement of public speaking with which we might correlate psychological test scores. Although the validity of our scale was not as high as are more objective tests in other fields, we obtained higher consistency with our scales than West has secured by the simple rank order method. The displacements of individuals by the use of our scales were within the limits set for measurement by the use of rating scales by Rugg, Thorndike and Chessel. We believe therefore, that our measures are as objective as it is possible to obtain with this kind of procedure, and better than the technique ordinarily employed in judging public speakers. This paper is a report of the results of our work with the more objective tests in speech.

The scores on three tests were already available. The National

* Work done at Syracuse University.

Intelligence Test is given by the University each year to the entering freshmen. The English department of the University also gives the Inglis test of Vocabulary and the Tressman test of English Composition, commonly called the M. E. T. (Minimum Essentials Test). Three other tests were selected as holding interesting possibilities of relationship with success in public speaking. The tests chosen were, Moss's "Social Intelligence Test," Laird's test of emotional stability, called by him "Personal Inventory B2," and Allport and Allport's test of aggressiveness which they called, "R-S," which is a reaction study test. We then made a further individual study of five of the poorest and five of the best of about seventy-five students so judged by class members and the instructor, on the public speaking profiles and rating scale. This study included a paper written in reply to the questions in Allport's "Systematic Questionnaire For The Study Of The Personality," (Abridged Form), filling in copies of Allport's "Outline For The Study Of The Social Relationships Of An Individual," and a study of the scores received from each of the six tests which they had taken.

Table I presents the correlations of these tests with the instructor's ratings on the rating scale, the student ratings on total effectiveness on the profile, and a combination of these ratings. The combination ratings were prepared as follows. The ten percentile classifications for both the instructor and the student ratings were computed, and every student upon which there was a disagreement between these two ratings of greater than one ten percentile was given a rating which was an average of the two ratings. The combined ratings were prepared with the thought that they might eliminate idiosyncrasies and establish a more objective correlate than either measure taken separately. Some additional correlations are reported as checks upon the traits and measures.

The only correlation of the combined ratings of students and instructor and the test scores which is higher than the simple correlation is the correlation with the vocabulary test. On the other correlations the correlations of the combined ratings were lower than the one or the other of individual correlations. We see therefore that the validity of the test was not increased by reducing differences. The instructor's ratings correlated more highly than

TABLE I
CORRELATIONS OF RATINGS AND TESTS

	Instructor's Rating On Total Effectiveness	Student's Rating On Total Effectiveness	With Differences of Rating on Total Effectiveness Eliminated
Vocabulary	+ .314 ± .081 (53)	+ .277 ± .085 (53)	+ .35 ± .078 (53)
M. E. T.	+ .305 ± .089 (53)	+ .094 ± .091 (53)	+ .167 ± .09 (53)
Intelligence	+ .35 ± .079 (55)	+ .169 ± .088 (55)	+ .283 ± .082 (55)
Soc. Intel.	+ .285 ± .085 (70)	+ .241 ± .075 (70)	+ .234 ± .075 (70)
Rea. St.	+ .199 ± .078 (74)	+ .382 ± .067 (74)	+ .284 ± .079 (74)
P. I. B2	+ .026 ± .122 (74)	+ .168 ± .074 (74)	+ .157 ± .075 (74)

NOTE: The numbers in parenthesis indicate the number of cases upon which that correlation was computed.

1. The correlation of the instructor's rating on force or aggressiveness and an average class rating on aggressiveness was + .792 ± .034 (67).
2. The correlation between the instructor's rating on aggressiveness and the scores on R — S was + .315 ± .087 (61).
3. The correlation between the scores on B2 or emotional stability and R — S or aggressiveness, was + .171 ± .074 (78).
4. The correlation between the instructor's ratings on emotional stability and scores on B2 was + .198 ± .084 (59).
5. The correlation between the scores on the intelligence test and scores on the social intelligence test was + .446 ± .07 (51).

the student's ratings on the tests of vocabulary, M. E. T., intelligence and social intelligence. The student's ratings correlated more highly than the instructor's ratings with tests on aggressiveness and emotional stability. The student's ratings on total effectiveness in public speaking give a fairly high correlation with the test scores on R — S. This is what we might expect from a popular view of public speaking. The instructor's ratings on total effectiveness and specific traits correlate on the whole with the test scores more highly than do the student ratings on total effectiveness or specific traits. This might be taken as an indication that the instructor more clearly distinguished the traits in question than did the students. Most of the correlations, however, are too low to predict success in public speaking with any degree of

certainty. We will return to a consideration of the value of these test scores for prediction purposes when we consider individual case studies.

In evaluating the tests we secured ratings on some of the traits in question and computed the correlations with the test scores in question. The ratings were made on a scale of eleven points following a speech near the end of the second semester's work. The correlation between the student rating on aggressiveness and instructor's rating on aggressiveness was sufficiently high to indicate a fair degree of agreement upon what aggressiveness is, at least in so far as it is expressed in the public-speaking situation. We realize that the student who is aggressive in the public-speaking situation may not be aggressive in all situations, although we believe it quite probable that the expression in public speaking may be taken to be an indication of generalized aggressiveness. The instructor's ratings on aggressiveness correlated more highly with the scores on aggressiveness than did the student ratings on aggresiveness. We believe that both score correlations are sufficiently high to indicate a fair degree of reliability.

The correlation between emotional stability and aggressiveness was, as might be expected, quite low. An investigation of individual test scores indicated that many of those emotionally unstable were evidently compensating for this condition by an aggressive form compensation. A correlation of $+.466$ between intelligence and social intelligence as tested by these tests indicate that they tend to test the same characteristics. The principle of test selection which holds that tests in a battery should have a high correlation with the criterion and a low inter-correlation would certainly be violated if these tests were to be used. On the other hand, the inter-correlation between B2 and R — S is much lower than the correlation of R — S with success in speech and only slightly lower than that of B2 with success in speech. The relative value of the use of these two tests would undoubtedly be greater.

Turning to the results of the individual study we find that we did not get from the report on the questionnaire the indications of individual differences that we had expected. No consistent type responses were made to any of the questions by either the group of poorer or better students. The results of these written reports might have been greater if they had been instructed to answer

fewer of the specific questions and spend more time on a free introspective report of their personality based on the questions suggested. (Later work has proved this to be the case.) It was possible, taking them in the gross to make some distinction in the general characteristics of the reports. The reports of the better speakers were more voluminous, more carefully done, answers made expansive references to self, and they extended their answers and added notes. They were on the whole more sensitive to the social situation, less often confused and worried, and more dominant than were the poorer speakers. On the other hand the responses of those with speech difficulties were short type responses of a more or less careless nature. They were obviously more self-conscious in regard to the questions asked and quite clearly in some cases sought to give the answers, wittingly or unwittingly, that would put them in a favorable light.

The reports on the social relationships of the individual indicated similar gross results. The group of better speakers had no difficulty in outlining and analyzing their social relationships, while some of the poorer speakers had difficulty in knowing whom to rate, their social contacts were so few in number.

Where both studies proved of greatest value was in the better insight which they offered to the background of some of the individuals in question. The fact that some of the individuals did not frankly answer the questions indicated something in regard to their nature. Where questions were frankly and positively answered some of the responses were very helpful. In one case a young chap who is nervous, easily confused, and tends to stutter, had at the age of four years been stolen by gypsies and been so badly scared that he did not talk for four days. Undoubtedly this was a significant cause for his speech difficulty at present. Another lad reported that from childhood he had been continually thrust in the background, that he became reluctant to express himself openly, became very bashful and lived in a constant dread of the days on which he was to speak. In spite of a technique which sought to alleviate this kind of situation the individual had not been relieved or habituated to the speaking situation. Undoubtedly a fuller realization of his fears would have made it possible to be of greater help to him. We believe that a modification of this report for college students leaving out the section dealing with

married people and permitting or encouraging freedom of expression would be found most helpful in courses such as orientation, mental hygiene and public speaking.

Table II contains a tabulation of the median and the actual scores made by the five highest and the five lowest ranking students who took all the tests.

TABLE II

SCORES RECEIVED BY FIVE HIGHEST AND FIVE LOWEST RANKING STUDENTS

	Median	Five Lowest Ranking S's					Five Highest Ranking S's				
		Ind. 1	Ind. 2	Ind. 3	Ind. 4	Ind. 5	Ind. 1	Ind. 2	Ind. 3	Ind. 4	Ind 5
Vocabulary	73	53	60	62	63	62	81	83	85	85	65
M. E. T.	61	48	54	43	32	57	82	47	61	83	67
Intelligence	74	63	67	73	71	70	83	81	81	87	81
Soc. Intel.	103	75	88	77	106	104	121	114	116	129	97
Re-St.	+10	−15	+6	−10	+8	−3	+14	+9	+21	+5	+4
P. I. B2	22	43	6	17	26	32	21	9	17	16	14

This table shows some very interesting facts. The scores on one of these tests only would not be significant. There is as we might expect some overlapping. When a battery of tests, however, arrange such consistent evidence as we see chalked up against number 1 of the poorer group we may be relatively sure that no matter what his determining ambition, the chances of his success in any occupation of a social nature are extremely slight. On the other hand, a student who scores high on four or five tests of a series such as this may be fairly certain of success in a type of social work such as that involving the task of public speaking.

In conclusion we wish to stress the need for a critical consideration of test scores received by any individual and caution against the dogmatic interpretation of results from tests such as these. For instance, individuals of high emotional tendencies may compensate for this emotionality by a greater degree of aggressiveness and achieve greater renown and may be of greater service than the individual of low or sound emotional tendencies. Over-aggressiveness, as Professor Downey points out, is not always socially desirable. It will be noticed that the "A" students in public speaking, while on the average more aggressive than the "F" and "D" students did not score consistently on the upper end of the range which in the 78 tests given was + 67. When used with dis-

cretion a series of scores received from a reliable group of tests of intelligence, achievement, and personality traits may be of great benefit in aiding the development of efficiency in public speaking.

SPEECH NEEDS AND OBJECTIVES PECULIAR TO TEACHER-TRAINING INSTITUTIONS: A SYMPOSIUM
I. OUR PRESENT STATUS

CARROLL P. LAHMAN
Western State Teachers College, Michigan

SIX years ago at the seventh annual convention of this Association in New York City a sectional meeting similar to this one assembled. The present meeting is the second such gathering at a national convention. It may not be amiss briefly to consider what developments in the field of speech have occurred in teacher-training institutions during these six years.

At the 1921 convention, held in Chicago, Miss Rousseau presented the report of a comprehensive survey of speech training in the teachers colleges and normal schools of the United States. Her survey brought out these facts as to the professional interest and activity of speech teachers in these institutions:

> In 1921 only thirteen out of nearly two hundred normal school teachers of speech were members of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH; only twenty-seven out of one hundred sixty-five normal school libraries received the QUARTERLY JOURNAL OF SPEECH EDUCATION; only five normal school teachers of speech, representing only three schools, attended the National Convention . . . ; not one article published in the QUARTERLY JOURNAL was written by a normal school teacher or related to normal school problems.[1]

That is not a very pleasing picture to contemplate, but it would become even less so were I to go on and give details as to the wide diversity of courses, the vagueness and lack of agreement as to content, the chaotic confusion as to course titles. Suffice it to say that the survey disclosed such appalling conditions that a sectional meeting at the next national convention was set aside for

[1] QUARTERLY JOURNAL OF SPEECH EDUCATION, June 1922, p. 209.

the consideration of normal school problems and that an official normal school committee was appointed to make recommendations.

Because the report of this committee, made up of representatives from teachers colleges and normal schools in six states, is so illuminating and so sensible and because we need to know it provisions in connection with the following talks, it is worth our while to consider certain of its sections.

> The Committee on Normal Schools and Teachers Colleges, after a study of actual conditions in more than seventy per cent of the institutions directly concerned, has been obliged to recognize the fact that speech education in the teacher-training institutions is far below the standards which such schools should be expected to maintain. . . .
>
> III. Much confusion of opinion exists as to the aims and purposes of instruction in speech, and as to the proper character and content, as well as nomenclature, of both fundamental and specialized courses.
>
> IV. Courses in speech are too generally lacking in academic subject matter.
>
> V. There is a marked lack of interest among normal school speech teachers in the scientific and professional aspects of speech.
>
> VI. There is no general agreement as to what should constitute satisfactory training for the teaching of speech.
>
> VII. There is very general failure on the part of administrative officials, course of study committees, and speech teachers to appreciate the significance of speech training *as a preparation for professional service*. . . .
>
> RESOLUTIONS
>
> I. That it is the sense of this ASSOCIATION that no teacher be considered adequately prepared to teach any phase of speech who has not had the same general academic training and educational background required for teachers in other academic branches.
>
> II. That departments of speech in teacher-training institutions should be accorded the same degree of autonomy and the same degree of independent action as is granted to other departments.
>
> III. That all teacher-training institutions should offer at least one fundamental course in speech; and specialized courses, such as public speaking, debating, interpretative reading, etc., should be given only when they may be given *in addition* to such a fundamental course.
>
> IV. That the function of this general course should be the same as the function of such courses in colleges and universities; i. e., it should be an academic course rather than a professional course.
>
> V. That the incoming president should appoint a committee on

> Normal Schools and Teachers Colleges, and that this committee should be instructed to study particularly:
>
> 1. Special professional courses in speech which should be offered by teacher-training institutions, such as the teaching of reading, story-telling, public speaking, etc.
>
> 2. Ways and means of arousing more interest among the normal school teachers of speech, and of securing the co-operation of normal school presidents.[2]

The secretary's minutes read: "This report was adopted without dissent,"—and there, so far as I have been able to discover from an examination of the minutes of all national conventions since 1922, the matter ended! Of course it did not actually end there, for the work of the committee has made itself felt indirectly ever since. How effectively, it is hard to say.

Readers of the QUARTERLY JOURNAL may remember that in the issue for last February there was a report by Charles A. Fritz of New York University on the results of a survey he had recently made of forty of the leading teachers colleges of the country. He considered only four-year, degree-granting institutions. A few summarizing sentences from his report are pertinent:

> There is the same lack of agreement [as at the time of the 1922 report] as to nomenclature of departments. In just half of these schools the work is in the English department. . . . The confusion as to title and content of courses seems to have increased. . . .
>
> As to the method and content of the beginning course there is little agreement. . . .
>
> The chief impression left upon me by this investigation is that the teachers colleges and normal schools, if they are to meet the purpose for which they were founded, must provide more definite work in speech training. If we are to do anything to make the people of this country more articulate, the work must begin in the elementary schools. This simply means that the teachers in these schools must not only possess good speech, but they must have a knowledge of the problems involved in the teaching of good speech and good reading. In this direction lies one of the great opportunities of the normal schools in American education.[3]

These reports and findings I have presented, not to discourage us, but to challenge our thinking and the thinking of speech teachers in similar institutions all over the country. The fact that

[2] QUARTERLY JOURNAL OF SPEECH EDUCATION, February 1923, pp. 107-109.

[3] QUARTERLY JOURNAL OF SPEECH, February 1928, pp. 82-86.

so many are present to-day shows that we realize something of our peculiar responsibilities as *teachers of teachers*. The little group of five who were present at the national convention in Chicago seven years ago have received many recruits, for I count between thirty and forty present to-day.

However, we can make but a beginning here. If speech instruction for teachers needs improvement, the program in individual institutions must be improved, and there it is that you and I, as individual teachers, must take the lead. At the same time, we need the help of one another and consensus of opinion. Before introducing the first speaker on the program, I wish to make two suggestions, one for individual teachers, the other for our group—and that includes those who are not here to-day.

First, every speech teacher in every normal school and teachers college in the United States should be an active member of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. In promoting this meeting I secured the names of about four hundred and fifty speech teachers from the registrars of one hundred ninety institutions in forty-two states, the District of Columbia, and Hawaii. Out of those four hundred and fifty names, how many do you suppose I found on the membership list of the NATIONAL ASSOCIATION? Between forty and forty-five! It is not enough for the QUARTERLY JOURNAL OF SPEECH to be taken by the school library. Every teacher needs his or her own copy coming regularly four times a year. He owes it to himself and to his profession.

Possibly it may be objected that the QUARTERLY JOURNAL contains little that deals with our specific problems. This objection largely overlooks the fact that many, indeed most of our problems and interests are not different from those of other higher educational institutions and that we have a vital interest in discussions of secondary school problems. But to consider the objection. Whose fault is it if matters of particular interest to normal school teachers are not discussed? During this past year, it is true, there was just one such article, that to which I have already referred, by Professor Fritz of *New York University*. Among our own number also are many who should be contributing. The editor can print only what is sent to him. An *active* member will help himself and his fellows in other institutions by writing articles of theoretical and practical interest for the QUARTERLY JOURNAL.

It falls to my lot to be an assistant editor of the JOURNAL, assistant editor for normal schools. We might have a special section in each issue for items of interest to normal school teachers—if only items were sent to the assistant editor! Won't you send in news of changes in personnel, new courses, interesting experiments in extra-curricular activities, etc? The JOURNAL needs just this sort of thing, and you alone can provide it.

My second suggestion grows naturally out of the first one of professionally active individual teachers. It is that *this group go on record as favoring the creation, under the* NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, *of a representative committee to consider the speech program for teachers colleges and normal schools,* taking up the task where it was laid down by a similar committee six years ago.

As we already know, and shall doubtless realize more sharply before the end of this session, there are many problems that need careful attention. A representative committee that would report a year hence on the basis of careful investigation and consultation with institutions all over the country, is needed and can make a real contribution to the cause of speech education in this country.[4]

II. GENERAL ORGANIZATION AND NOMENCLATURE

P. J. HARKNESS
Northern Normal and Industrial School, Aberdeen, South Dakota

IN a recent study* made of forty leading Teachers Colleges it was found that in more than one-half of them the work of speech was considered a part of English or a combination of English and and speech. In a few colleges having separate speech departments it was found that a wide variance existed in the courses offered. Because of such a condition in the field of speech, it is difficult to offer a general organization plan that will meet the needs of the majority interested.

[4] This committee has been appointed, the personnel will be found on pp. 307-8.

* "Speech Courses in Teachers Colleges," CHAS. FRITZ. QUARTERLY JOURNAL OF SPEECH, Feb. 1928.

This lack of uniformity may be traced to several causes. One may be the traditional belief of administrators that speech is oral English and belongs in the English department. Another cause may come from the misunderstanding on the part of teachers of speech as to how their work may be correlated with the general curriculum of the institution in which they are working. Another cause may be the lack of uniformity within the department itself; one part of the work may be stressed more than another and that group may consider the work separate from speech. These causes must be taken into consideration in shaping a general plan of organization.

If speech is to take its rightful place, then, it should be taken from under the dominance of an English department. Time and opportunity should be given to work out problems not found in the English department. In general organization the first suggestion would be an independent department for speech.

In organizing any curriculum it is well to consider the aims and purposes of the particular institution for that course. Too often teachers do not realize the purpose of a Teachers College. That purpose is primarily to fit teachers for teaching. It is a specialized educational agency. Here the group and the work of preparing the group are more important than the individual because the success or failure of the college is dependent upon the success or failure of the group of teachers it sends into the field, rather than upon individual members of the graduating classes. The plan of organization must take this into consideration as one of the very important matters to be considered.

No institution can hope to succeed, nor can any department, unless there is unity in that department. Too often there is a separation between what is really speech and what should be considered as such. We find numerous so-called dramatic departments holding to the idea that they are separate and should be considered separately. The first principle of organization is unity. Under a suggested organization the first prerequisite should be a union of all speech work. This would include: dramatics, expression, interpretation, public discussion including debate, oratory, extempore speaking, and correction work. With a union of the work under one department and these different interests functioning as one, speech in the Teachers Colleges would have an opportunity to find its rightful place and hold it.

With the aims and purposes of a Teachers College well in mind and the organization of the various interests united into one department, we may turn to the matter of organization of the curriculum. In making suggestions along this line of procedure it will be necessary to keep in mind the two types of Teachers Colleges found in the United States. I refer here to the stress placed upon the type of work offered. The two types are the rural and the urban colleges. By this is meant the schools preparing for the rural field and those whose graduates enter the city systems. It will be well to make the suggestions very general.

In discussing the content of any speech curriculum for Teachers Colleges, it might be well to begin with dramatic work. This work is usually the most popular in Teachers Colleges. One reason for this may be that it gives opportunity for participation to the greatest number. Young people today are interested in the Theatre and what it has to offer. Another reason may be the demand for this work in the field. Teachers returning after several years' service in the field are usually greatly interested in this phrase of speech work.

As suggestions for work in this line, I believe the practical side of staging is necessary. Participation in play work, interpretation, and expression find a place here. The most important work for teachers is the work in stagecraft and all that goes with it. The teacher who is acquainted with the working of the stage is always in demand in community work. For the dramatic work I may suggest, then,

1. A basic foundation in stagecraft.
2. A working knowledge of play production.
3. Practice in interpretation and expression.

With such a program opportunity is given to the group to prepare for the work of teaching, either in the grades or in high school.

Another division or phase of speech that is taking its place in Teachers Colleges today is the work of speech correction. Here we have a basis of phonetics with its attendant formations of language sounds. This course of work may apply more directly to grade teachers. If the errors found in the average person's conversation are to be eradicated, then the work must begin in the grades of our schools. Where shall we better train the teachers for

the task than in the Teachers Colleges? What department is more interested in speech habits than the speech department? A working knowledge of phonetics is essential.

Added to a working knowledge of phonetics should be given an opportunity to become acquainted with means of correction in the less difficult cases of defects. The practice school gives opportunity for work along this line.

The phase of speech known as public address or discussion is also an important factor in a Teachers College. I have placed it last in this discussion because of the number participating. Usually the smallest group is reached by this work in a Teachers College. The debate squad which reaches more than twenty-five or thirty in a Teachers College is exceptional these days. Interest in debate in many sections of the country is waning. People do not care to think these days, the newspapers and magazines think for them, and the result is a lack of interest in this work. I believe debate, oratory, and discussion are very important, and for those interested in these activities, the Teachers College has a place. The course is sometimes overburdened with this type of instruction and the other courses slighted. A good fundamental course in speech is necessary and should be a part of the required work of every speech curriculum. The work of debate or oratory should be elective and left to those who wish to participate.

In discussing the problem of general organization I have attempted to generalize rather than specify any definite procedure as to content. The important matters in organization, I believe, are: a unity within the department, a knowledge of the purposes of the Teachers College in the United States, and a shaping of the curriculum of any department to meet that aim or purpose, and lastly, a curriculum that contains those subjects that meet the requirements of the group rather than the individual.

The second part of the subject "Nomenclature," is to be considered. There seems to be but one designation for such a department, and that is Speech. Nationally known as Speech, recognized in the universities and academic colleges of the county as Speech, it is wise and proper that the Teachers College should be uniform and use the name Speech as a designation of a department or course.

III. AIDS TO PROSPECTIVE GRADE TEACHERS

MARGARET MARY McCARTHY
State Normal School, Cheney, Washington

CARRIE ELLSWORTH in *The Neighbors* of Zona Gale voices the serious meditation of millions in this: "I got thinkin' about his school and who'd be his teacher and what desk he'd have." A general consideration of the preparation of "his teacher" personally and professionally for a vital undertaking constitutes one-half the problem of modern education; the child, the other. This discussion concerns itself with a single aspect of the question—the speech equipment of "his teacher."

In a teacher-training college the emphasis too frequently seems to fall upon the technique of presenting knowledge rather than upon knowledge itself. The business of the administrator would be simplified if this were the logical approach to speech education because the manifold personal problem might be ignored. Needless to say, the primary objectives in such an institution should be: first, to discover to the prospective teacher his speech habits; second, to establish for him a standard of speech judgment which would not only enable him to exemplify good speech himself, but to develop it as well in the children who come under his instruction.

A prompt and ready means to the discovery of the individual speech habit lies in a required oral entrance examination. Through it normal speech could be approved while disorders of a major or minor nature could be detected, and if possible, treated. In the case of incurable defects or those which demand attention over a long period of time the question arises whether or not the applicant for admission on the basis of his speech alone, should be advised to choose some occupation other than that of teaching impressionable children. Such decision on the part of those responsible for the training of "his teacher" would be legitimate since speech habits are formative with the child in the grades, somewhat fixed in the high school years, and seemingly adamant in college. If, however, today a speech survey were made of the elementary school teachers in America, the number of minor speech disorders daily held up as models to children would appal Carrie

Ellsworth if she appreciated the ancient process of imitation by which speech is aptly acquired in the young.

The corrective treatment following the oral examination could be shared by those competent in the other divisions of the teacher-training college. For instance, the mental hygienist could assume some of the problems of personality, the health department those of physical diagnosis, while the directors of physical education could administer corrective therapy for outstanding postural defects.

Since the preparation of the prospective grade teacher covers in the main but two years, electives are almost prohibitive. The only possible assurance then that "his teacher" will receive any contact with speech education is through compulsion. No college preparing teachers for the elementary schools can afford to leave the speech of its students to chance. The second and most ideal means, then, of speech discovery to the student himself is through a required course in its fundamentals. Therein actual practice in speaking, reading, and characterization begins, therein latent abilities in extempore speaking, debate, interpretation, and acting are revealed and directed throughout that course into the specialized branches of speech.

A wisely chosen content and well directed practice in any course in speech must inevitably result in the gradual and unconscious acquisition on the part of the student, of standards of judgment not only of the speech of others but of his own. A sound knowledge of the origin and psychological development of speech in the individual and in the race should be secured, together with a logical theory of the principles underlying the fundamentals of speech. Every correlation of the technique of speaking, reading and, wherever possible, acting should be made in order to stimulate invention on the part of the prospective teacher for future adaptation to the speech needs of particular groups of children. Time is an issue in a teacher-training college; therefore correlation has an economic value.

Speaking is basic to both reading and acting. To illustrate this relativity one has but to analyze their parallel processes to unite the interdependent elements in these forms of communication. For instance, the preparation of any speech involves two obvious processes: the selection of material to suit a particular occasion and

audience, and the arrangement of the same to fulfill the demands of a purpose.

Together these constitute a synthetic unit of learning. The classroom outline representing this whole incorporates values for study. Primarily it is a means by which the selected material may be recalled to the student; the substance of his thought, the logical content of his discussion may thus be kept intact. On the other hand, this outline may serve the student well as a personal index to the emotional content of his speech, hence, to its delivery. This arrangement of his ideas is the outgrowth of their evaluation according to meaning.

The analysis of another's speech, however, offers aspects of learning not included in the preparation or delivery of an original speech. Take for example, Dr. Osler's "Farewell to the American Medical Profession."[1] One begins with silent reading, which is a synthetic process comparable in a measure to that of gathering material. Here, however, Dr. Osler has made the materials miraculously accessible—within reach of the eye. Upon repeated readings the logical content is clarified. If a replica of the author's arrangement or plan of thought is made we have in consequence an outline; the results, then, of preparing an original speech and of analyzing the speech of another, are identical.

But the oral interpretation of the Osler speech makes demands beyond the acquisition of its logical content. There must be some realization of the emotional content, and meanings foreign, perhaps, to the reader are to be recreated. According to Mr. Woolbert, "meaning is the man." "Here the parts shift" and speech enters the field of art, since art concerns itself with the recreation of forms of life, interpretative reading with forms of human response.

The first step in this process is to consider the stimulus out of which the material grew. In the case of the Osler speech, the occasion "almost overpowers" the speaker; therefore it has determined to a large extent the content, the language, and the plan employed. What the occasion is to public speaking, the stimulus is to interpretative reading. As the artist paints with his eye on the object, so must the translator of another's meaning keep his attention fixed upon the stimulus under which the author is in re-

[1] O'NEILL, J. M. *Modern Short Speeches*, p. 29.

sponse. In "To a Skylark," for example, obviously the lark is the stimulus and the poem itself is Shelley's response, the content of which reveals an attempt to classify the lark and its song. This is done almost wholly by the use of comparisons interspersed with questions, by a series of detours into experience, for such is the process of comparison. The reader who would interpret the poem must secure its logical content, then recreate the content of the comparisons and questions by means of his own experience or imagination. The form of an author's emotion and his literary structure are closely allied. Understanding the logical content of a speech or story amplifies its meaning; realization of the emotional content of a speech or story intensifies the meaning.

Returning to the Osler speech, the matter of the occasion is obvious in the speaker's frank response to it; the structure too is clear, the whole is built principally upon ideas arranged in series, with carefully chosen words which express comparative degrees of appreciation, with an unusual number of references to renowned men of his own profession of the past and present, and with an evident care to include every group represented in the audience. An examination of the series shows *seven* in number with at least four secondary groups in series: the first, primary series, develops an emotional evaluation of human relationship thus:

A. Happiness has come in many forms
   1. In my friends (singularly happy)
   2. In my profession ("exceptionally happy")
      a. In estimation
      b. In fellowship
      c. In friendship
   3. In the public (It fills me with joy, etc.)
      a. In Canada
      b. In America
         (1) In colleagues
         (2) From patients (warmest devotion)
         (3) From their friends
   4. *In my home* ("greatest . . . . . I cannot speak")

It is not difficult for the student to see which item has most connotation, but to carry over this evaluation in personal translation is a simple test of invention. The second series, as the first, is significant from the point of view of evaluation of ideas through

arrangement, with the added element in climax. The item revealing most meaning employes fewest words, as in the tribute to his students. One secondary series is developed on the basis of ideas in order of the general to the particular. Such structural considerations are vital aids to delivery. For instance, the purpose and general end of a speech may in a measure determine the rate of utterance for its interpretation; the devices of unity may aid directly in recreating the author's rhythm and in his use of repetition, restatement, illustration, transition and [redacted] specifically through the study of sentences, their length, kind and variety in kind. Any student who can understand the meaning of his own speech or that of another, and who can deduce its form and rebuild it orally with intellectual and emotional conviction, all things being equal, ought to speak well.

Armed thus with the tools of structure, the prospective teacher may approach the field of dramatic literature with confidence since he is possessed of a skill in analysis. He is competent to extract a more highly complicated substance from the printed page and, if so gifted, build imaginatively a synthesis in interpretation worthy to share with others. One marked difference between exposition and narration however, must be noted. A story or a play builds to a point of extreme intensity, or to a climax; then, without further new material, the facts in hand clarify themselves in a final disposition satisfactorily or otherwise. Climax is the consummation of purpose; without this realization many a reader flounders, many an amateur play creeps into boredom. Every good narrative has a destination within itself; this once reached, the author leaves his characters to their own undoing. This very important structural element may be practically utilized by the prospective teacher. So much for the natural transition from speaking to interpretative reading.

There are some vital correlative values in the matter of the audience. "Who is your audience?" must remain the potent question in the process of speech education. Consciousness of the audience in speaking clarifies purpose and increases communication; in reading, it establishes the right relationship between the author, his interpreter, and the auditor; in acting, it directs the attention to a situation on stage, thus aiding the student in his orientation there, and in the characterization in hand. The dis-

tinction between reading and acting is an audience consideration. Reading in general is direct communication; the lyric and some other highly emotional forms are exceptions. In the Shelley poem, for instance, the skylark is the auditor. Hence to the audience actually present at the interpretation it is given in indirect communication. Herein lies the nucleus of characterization, since it was out of the lyric that drama emerged. The audience there is not the direct concern of the actor; for instance, in the soliloquy the actor is his own audience. Much of the "speaking pieces" encountered is merely an inane vocal detachment, a form of poor acting unrelated in communicative value to an audience.

There is much to be done in a teacher-training college in the matter of developing an audience—intelligence in reading, speaking, and acting. Only the thoughtful few appreciate the sense of the spoken line. There are those who look to the movie-toné and vitaphone for a speech renaissance in this direction. Alas! There is one only remedy and that is to teach the magic of words, for according to Eastman,[2] words have practical or poetic origin. Poetry is accepted on its own merits by the most phlegmatic student only when he realizes the practicability in the fitness, the conciseness, and the beauty of words at work with meaning. And here a plea must be entered for the protection of the poetic in children; since they are poets themselves they catch rhythms and melodies, if not meanings, without dictation. There is a fear that the young pedant may mistakes the identity of poets and ignore the living presences, for books of verses and talking down to the masses gradually maim the individual child by losing him a native power to discern for himself the "joy of small things crying in the grass." A little less attention to the requirement of the *State Manual* in literature, a little more eagerness on the part of the young teacher for the lessons of the open window, the open sky, and the open mind of the healthy child.

The literary background of the average student in a teacher-training college is as hopelessly inadequate as it is indiscriminate. Every conceivable effort should be put forth by every department to direct "his teacher" in the attainment of taste and scope in general reading such as may enable him socially to meet the demands and standards of an adult. May grade-school teachers live

[2] EASTMAN, MAX, *Enjoyment of Poetry.*

out of the classroom on the level of the children, paying little or no attention to their own normal intellectual development. On the other hand for the specific knowledge of children's literature, direction is a professional necessity. Every teacher-training college in America should have its own children's librarian, who could aid all concerned in the matter of stories, books, and plays for children in the grades.

And what is to be done with the voice of "his teacher?" What you and I, my reader, are equipped to do, no more. We have done less. He might learn that voice is a release of energy for which mental and physical relaxation create the proper condition. The grade teacher should at least be trained to form accurately the sounds of the English language. He should know too that voice can be taught as voice and need not be taught empirically as literature. Three common voice problems may be listed here, the causes of which are psychological; the first, is a vocal monotony brought about by the habit of "listening in" on one's own performance. "Annabel Lee" as stock example, is frequently read in a far away indirect communication: but the author definitely establishes a connection with an audience when he says:

"....maiden there lived, whom you may know." Sound in this instance and, in too many others, is an aneasthetic to the reader or speaker; sense is the vanishing reality. Students in a speech class should be so busy with the communication of content and in anticipating changes in its form that they will forget they have voices during actual performance. The second voice problem is met frequently among grade teachers, one that smacks of personal insincerity; it is evolved from talking down to children. The last is "baby talk" itself which although it is an academic error, is nurtured by many as a social grace.

The training of the body of the prospective teacher as an instrument for speech should not be neglected lest only half-truths be expressed. The freedom of the physical being opens a forceful avenue to conviction in speech; professional sincerity must lead us to the means at hand. In many schools the aid of the director of natural dancing may be had for the asking. Something should and must be done in this direction.

The values of a contact with play production are manifold to the prospective teacher. Out of it should come a knowledge of

the play as *play*, for the essence of drama is an imitation of life, such as brings character into being in terms of its human relationship. Most performances of plays by children are too serious, often because the teacher stands in the way of mere pretense, or because the participants think not of the play as 'the thing'' but of the future audience as the end of the solemn rehearsals. The result is as of the working of mechanical toys in vocalization and action. When children really ''pretend,'' their voices are natural, lyrical, and free. The use of stage business will tend to animate their dramatizations; angles and balanced groupings will replace straight lines and awkward positions. There is much that might be said about the organization and management of the children's costume room, if time permitted.

These suggestions are offered as possible aids to the establishment of a practical standard of speech judgment for those preparing to teach in the grades; with correlations in the analysis of subject matter in speaking and reading; in audience values; for the student's literary equipment; for his vocal and physical freedom. Whatsoever may be done toward the improvement of the speech of the prospective teacher, is done indeed for the childhood of America that ''his teacher'' may be not a pedagogue but in reality the interpreter of life and of literature, for interpretation is the main spring of all instruction whatever the nature of the subject matter.

IOWA CONFERENCE ON SPEECH PATHOLOGY AND EXPERIMENTAL PHONETICS

GLADYS PALMER
University of Iowa

THE first conference on speech pathology and experimental phonetics was held in Iowa City in the Senate Chamber of the Old Capitol building at the State University of Iowa, Friday and Saturday, October 26th and 27th, 1928. Professor E. C. Mabie, head of the Department of Speech of the University of Iowa, presided at the opening session, welcomed the conference to Iowa, and introduced the first speaker, Dr. Lee E. Travis, Professor of Speech Pathology, who acted also as conference chairman. Dr. Travis reported on research done in the Iowa Speech Clinic,

speaking on the subject, "An Experimental Approach to the Nature of Stuttering."

"We have attempted to make an experimental approach to the real nature of stuttering, using for the purpose the reflexes, particularly the knee-jerk or patellar tendon reflex. Its stimulus is a stretch of the muscle, generally produced by tapping the tendon below the knee-cap, which stimulates the organs of Golgi to produce a nerve impulse which travels up into the nervous system to return to the muscle again, producing a jerk of the foot.

"We have studied two main aspects of this reflex, time and extent. The *extent* or amount of the jerk is dependent upon many factors, such as muscular tonicity, the general physical condition, simultaneous stimulation, and so forth. This aspect of the study has yielded some promising results. However, I believe the *time* of the reflex offers a better opportunity to get at our fundamental problem: that interval extending from the instant of stimulation to the appearance of action currents in the executant muscle. The electromyographic method has been quite well developed by physiologists. Since it offers a means of learning the earliest arrival of the nerve impulse at the muscle, we feel it offers a truer indication of neural activity than the methods of determining time by gross movement of the foot or thickening of the muscle. We used a three stage resistance coupled amplifier to amplify the action currents and a Westinghouse oscillograph to record them."

Dr. Travis presented a series of slides showing the action current line recorded parallel to a time line divided into 1/1000 second intervals, by means of which the time of the reflex can be measured in thousandths of a second. The error in reading is very small, probably one-half sigma, or .0005 of a second.

"For normal subjects this time is quite constant, and speech production apparently has no effect on it. But with stutterers, records taken during complete blocks as compared with records taken during silence showed not only a marked increase in the extent of the action currents, but—still more significant—a much shorter reflex time. What does this mean? A previous study of the nature of the patellar tendon reflex showed that in alcoholic intoxication, the reflex time is much shortened; also that in mental diseases of the cataleptic or stuporous type the reflex time is much shorter, while manic or very active mental patients show the op-

posite. Neurological cases with a tumor in one cerebral hemisphere showed a noticeable difference in reflex time of the two sides; the time of the affected side being much shorter. The conclusion is that the highest neurological levels are a functional part of the patellar tendon reflex arc, and that when the activity of these levels is reduced, the lower levels are permitted greater freedom of activity, as indicated by the markedly reduced reflex time. We may conclude, then, that in stuttering there is a blocking out of the higher levels. If we take the view that stuttering is due to the blocking out of the higher centers of speech, we are anxious to know what causes this blocking out. An earlier study, in which the subject was told to close both hands as quickly as possible, showed that in normal right-handed subjects, there was an appreciable difference shown in the right and left arms, and the action current was received first in the right arm, as one would expect. In right-handed stutterers, the situation was just reversed; the action current comes either to the left arm first, or to both simultaneously in 80 to 90% of the cases. The stutterer has a right hemispheric dominance or no dominance at all.

"Now the peripheral speech mechanism is a mid-line structure and if the nerve impulses arrive from both hemispheres at once, or from the wrong one first, there is no dominant action pattern established, and tonic or clonic spasms are produced, inhibiting speech. That is our conception of what stuttering really is in about 80% of the cases. The other 20% seems to show evidences of a lower neurological level interruption. The centers of the mid-brain are sufficiently active in the production of sucking, swallowing, gasping, and inspiratory movements to interrupt speech and produce what is known as stuttering. Perhaps we should add a neurotic group—I am open to conviction as to that.

"Now as to treatment of these stutterers. We treat the majority of them by shifting to the left hand in the major manual functions with 30 to 40% of recoveries. The time for getting results varies from six months to two years. We are up against a very serious problem in attempting to reorganize the sensory-motor life of the individual. Some of the cases we do not attempt to shift from left to right-handedness, but try to tie up a vocal function with a graphic function, i. e., we tie up speaking with writing and let the individual remain right-handed. These cases have been

quite mild to begin with and we have had some nice recoveries. The treatment for the lower level conflict cases is to have the stutterer actually practice the stuttering movements until he has elevated them to a higher level. We try to elevate the function to the higher voluntary levels in order that the individual may voluntarily control the stuttering movements, and thereby eradicate them. In other words, we teach the stutterer to voluntarily stutter."

The next speaker was Dr. Erich Lindemann of Heidelberg, Germany, research associate in psychiatry and clinical psychology at the University of Iowa, who addressed the conference on "The Phenomenology of Stuttering."

"I shall try to approach the peculiar neurophysiological disturbance presented by the stutterer as a clinical phenomenon, without any theory. Only from the point of view of the psychologist and the sociologist can stuttering be considered as a uniform disease. For the neurologist it presents several forms of disturbance in motor coordination which takes place in a modified motor organ. The laws of general kinesiology must be applied to the study of this phenomenon. Such consideration shows that the kinetic problem in speech coordination is fundamentally different from the same problem in the activity of skeletal musculature (muscles of different organ systems involved, particular nerve distribution, probably modified role of proprioceptive reflexes, etc.).

"Stuttering never is either organic or neurotic, it always is both and can be considered from two angles. Like the epileptic seizure, it is rather a symptom than an illness. It is a form of central temporary disintegration which can have a variety of causes, mental and physical. The goal of the investigation is the discovery of the nature of this form of disintegration.

"Under this point of view one finds a number of pathological processes which have essentially the same structure as stuttering. In cases of post-encephalitic conditions and of chronic chorea, we find in the general motor system the same initial block, the same derailment of the stream of innervation into undesired accessory movements, the same hypertonicity of antagonistic muscles which we are accustomed to see in stuttering. The chronicaximetric analysis of such cases has shown that the differentiation of the proper chronaxy-values in antagonistic systems is the underlying cause,

the innervating impulse which is determined for the agonist arouses at the same time an undesired response in the antagonist. This leads to temporary rigidity, probably in the way that stuttering leads to the so-called "spasms." The spasms observed in stuttering have nothing to do with spasms as known from lesions of the pyramidal tracts. They must be considered rather as temporary hypertonicity resulting from the innervation of agonist and antagonist at the same time.

"Disturbances of the basal ganglia of organic nature can lead to disturbances in the general motor system which are of the same essential nature as the process underlying stuttering. This seems to indicate that in certain forms of stuttering the differentiation of the innervation pattern resulting from lack of cooperation between the cortical and subcortical gray matter plays an important role.

"This relation is the object of experimental research now in progress. The pharmacological approach has been chosen. By means of Luminal and Paraldehyde we are able to lower the irritability of the cortex and the subcortical centers respectively. No definite results have yet been obtained but there is some indication that some forms of stuttering respond to the first toxin, other forms to the latter. We believe we are justified in hoping that this approach will open up new possibilities for classification and analysis of the different forms of stuttering."

Dr. Robert West, Professor of Speech Pathology at the University of Wisconsin, spoke on "Hysterical Aphonia."

"Hysteria is difficult to diagnose. I should class it among the neuroses. The cases I shall discuss are not necesarily typical cases of hysteria, but they are a type of aphonia frequently met. This research is the outgrowth of some extension work done at the request of a Madison clinic with several cases of aphonia which had resisted other therapies. X-ray photographs of their throats were taken, barium sulphate mixed with thick glucose syrup being first applied to the vocal bands. The barium sulphate shows up as a lighter area on the X-ray plate."

Dr. West displayed a series of slides made from these X-ray plates, showing the vocal mechanism, first, of normal subjects in ordinary *respiration*, showing the position of the glottis and the arytenoid structures; then in *whispering*, with the arytenoids

drawn forward a little further, the epiglottis slightly separated from the tissues in front of it, and the vocal bands beginning to show sharpness at their edges; next in *phonation*, where the arytenoid mass has moved still further forward; and last in *tension* greater than in phonation, the opening between the vocal bands being constricted to merely a narrow slit and the epiglottis pulled downward.

The second series of slides showed two cases of hysterical aphonia. One was a woman of fifty-five who had lost her voice apparently from psychogenic causes, no organic cause being discovered. Normal respiration pictures were always taken as controls on the same day as the others. In ordinary respiration the position of the larynx and the vocal bands was similar to that of a normal subject, but in an attempt to produce phonation, which in her case resulted only in a hoarse whisper, the arytenoid body is seen to be rotated and pulled forward. The epiglottis is relatively closed. Later as the patient began to recover and to be able to phonate, the vocal bands showed a sharpened outline; though there was still some vertical constriction of the larynx and the arytenoids were drawn forward somewhat, the picture resembled that of a normal voice.

"I am not showing these pictures," said Dr. West, "to indicate what can be done for hysterical aphonia, because it is not at all certain that this woman wil not have a relapse. This is rather an attempt to show something about the nature of hysterical aphonia. As I have observed it, it is characterized by hypertonicity, like *globus hystericus*, a similar hysterical condition also due to hypertonicity, in which the patient feels he has a ball in his throat. There may be hysterical paralyses that show themselves in flabbiness of the muscles; this type in which the voice is characterized by over-tension is the type we studied and is the only type to which my remarks apply."

A luncheon for the delegates at Iowa Memorial Union was folowed by the second session of the conference, devoted to experimental phonetics. Dr. Travis presided.

Dr. Milton Metfessel, asociate professor of experimental phonetics at the University of Iowa, described some "New Experiments in the Study of the Voice."

"The study of the voice," he said, "has interested two groups

of people from the standpoint of application. The teachers of singing and the teachers of voice have found that their problems are much allied. The research of these two groups has gradually been converging. At the outset the singing teachers emphasized studies of breathing and resonance. The other group emphasized the speech sounds and the part the ear plays in speech.

"Traditionally, phonetics has been defined as the science of speech sounds, but I should like to present for the approval of this group a new definition of phonetics. If we define phonetics as the *science of vocal sounds*, we not only bring together in a phrase what has actually been the research of phonetics, but we place a new emphasis upon particular aspects of the science. That emphasis is the relating of the data supplied by the physiologist, the physicist and the psychophysicist. We eare now at the stage where we need a coordination of all the separate elements in the attack. No one set of facts should be mutually exclusive of the other.

"What is a good voice? This is a very complex problem. We have uncovered what are probably two of the many elements of a good speaking voice. A research student made some measures of Bryan's voice and found that Bryan spoke closely upon the *tempered musical scale*. The other is the *vibrato* which appears in artistic emotional speaking. As an example of the laws of relationship between physics and psychology in the study of the voice, we have found that the vibrato is not ordinarily the perception of two tones oscillating at a rate of seven times per second, but is rather a fusion into one tone. There is also a certain 'halo' of tone color surrounding the one fused pitch. These rapid variations piled up in perception."

Dr. Metfessel described the strobophotograph, a device which will automatically graph the voice on a musical scale; if you can sing and then see your voice photographed on a sort of moving picture screen in the form of dots.

Dr. John H. Muyskens, of the department of Experimental Phonetics, University of Michigan, spoke on the "Difficulties of Classification of Speech Sounds."

"I will first give you a definition of what I think language is: a complete circuit of communication from speaker to listener, and back to speaker again, effected by means not only of the speech muscles but also by glands and smooth muscles, as well as striated

muscles of the face and arms. The question is often asked, where does language end and speech begin? Language never began: when protoplasm first was, it already had the property of language. But where does it become speech? In the scale of mammals, where the column of expired air is used to make calls and cries, divided into hinged units which the speech teacher calls syllables.

"When man first felt the need of leaving a record of his thought, he drew a picture. The picture became the hieroglyphic, and from the hieroglyphic to the ideograph as we have it in cuneiform inscriptions is but a small step. But note the change in emphasis: the picture appeals only to the eye, but a sound significance begins to attach itself to the hieroglyphic and from that to the syllable. Not all recognize the picture, but all will recognize the sound. So we come to our present-day syllabic form of written language, which pictures sounds and combinations of sounds.

"The Greeks were the first students of phonetics of which the western world has any knowledge. Their classification is usually of the consonants, vowels being defined merely in terms of a syllable. But the Hindoos even before the Greeks had been studying speech sounds, and it is from them that we get the classification known as dentals, labials, and so on. From the time of the physiologist Bruega, about 1855, there was great interest in the classification of speech sounds. Alexander Bell, in connection with his work with the deaf, made an elaborate classification of vowel sounds, based on the position of the tongue, jaw and lips, but this was an artificial, *a priori* system and does not fit the facts.

"We studied some 600 combinations of consonants with other consonants and with vowels to find out what muscle patterns were at work. We found that the muscle which makes the closure is not the muscle that makes the opening. No speech sound is ever made during a period of relaxation of any activating muscle. A consonant after a vowel is usually weaker than a consonant produced before a vowel. Here we have at least two broad divisions of speech sounds: those involving movements which open the tube, and those involving movements which close the tube.

"We cannot make much progress until students of psychology and physics, of neurology, psychiatry and physiology, work together on these difficulties inherited from the past and formulate some system of classification."

The next speaker was Dr. Mark H. Liddell, Professor of English, Purdue University, who spoke on "The Physical Characteristics of Inflection in English Speech."

"Tone is due to vibratory impacts upon a receptor producing sensational reactions too rapid for discrete apperception. The least interval for a complete apperception cycle in the normal mind is about 1/16th of a second, consequently the images produced by the stimuli successively overlap or cause 'successive fusion', in Fechner's phrase. If the amount of overlap is constant, the result will be an alternation of intense and less intense sensation. The sensation fusion thus acquires the characteristic which we call *pitch*, distinguished as high or low, and measurable in terms of the magnitude of constant overlap. If the amount of overlap increases or decreases progressively, the fusion will still have the characteristic of continuity, but will seem to be bent in a higher or lower direction. Cicero and the orators of his time considered this variation as an aesthetic distinction of Roman oratory, calling it modulatio. Quintilian quotes Cicero, calling the latter's *modulatio* a *vocis flexus*—a 'bending of the voice'—but disapproves of the artifice as an adventitious element of Roman speech, inconsistent with its grammatical rules. Our term 'inflection' is derived from the corresponding *inflectio*, the name by which mediaeval grammarians distinguished it, confusing it with the Germanic stress (accent) which became characteristic first of popular Latin as pronounced by foreigners, and then of mediaeval Latin in general. In modern languages inflection connotes the completeness (falling inflection) or incompleteness (rising inflection) of the successive concept fusions accompanying successive vocal gestures. Inflection is physically evident in maximum-resultant succession which appears on speech oscillograms. The 'quality constant' as determined from harmonic analysis may be represented by the formula:

$$Q = \frac{n}{10} \sqrt{\sum_{i=1}^{k} p_i (a^2_i)}$$

in which 'n' may increase or decrease without affecting the value of Q. We conclude that pitch, therefore is independent of the quality and intensity of sound.

The third and final session of the conference convened Saturday morning at nine o'clock, with Dr. Metfessel presiding.

Dr. Giles W. Gray, Assistant Professor of Speech at the University of Iowa, presented "A Study of Inflection Discrimination and Control." He said:

"We teach speech on the assumption that there are abilities the control of which one can develop. Are there in the speech function certain basic abilities, such as Dean Seashore has worked out in music? The purpose of my investigation was to find out something about the abilities of students to discriminate between simple rising and falling inflections, and to what extent they are able to control pitch changes.

"A battery of five tests was employed, consisting of two of the Seashore musical tests, those for pitch and tonal memory; the inflection discrimination test, using a phonograph record of Mark Antony's funeral oration from Julius Caesar, as spoken by E. H. Sothern; an inflection repetition test; and an inflection control test, all phonograph and dictaphone records. The first three could easily be given as group tests, and they were so given to 237 subjects, who included freshmen in the speech course, advanced students, graduate students, and one or two members of the speech staff, a fairly representative group.

"Of these 237 subjects, 100 were given the additional tests for inflection repetition and inflection control. The subject was seated before two dictaphones, from one of which he received a word or phrase spoken with a certain inflection, and into the other he repeated it as exactly as possible. The factor of tonal memory may enter into repetition of the longer phrases. For the inflection control test, the subject was directed to pronounce words and phrases with inflections as indicated on a typewriten list given him and these were again recorded on the dictaphone disc. Scoring was done as far as possible while the record was being made, but it was rechecked afterward.

"This is a preliminary study and we did not go into very fine instrumental determination of these inflections."

Dr. Gray gave some statistical data, based on 100 subjects. Reliabilities of the first three tests were not worked out, having already been determined as about 70 for the Seashore tests and 88 for inflection discrimination. The reliability of the inflection repetition test was worked out, however, and found to be $89 \pm .016$; and for the inflection control test it was $90 \pm .016$. Correlations

between the various tests were rather low on which to base prediction, ranging from .359 ± .059 to .534 ± .048. Further investigation of the ability to control the various speech functions is necessary.

Dr. George W. Stewart, Head of the Department of Physics of the University of Iowa, performed an interesting experiment with the acoustic wave filter originated in his laboratory. This instrument consists of an open tube surrounded by six air chambers with holes opening into it. It can be regulated so as to cut off all frequencies above a specified amount, in this case 3,000. As Dr. Stewart moved the mouth-piece back and forth, pronouncing alternately the words "eat" and "meat," the vowel sound *e*, apparently the same in both words, was found to be distorted in the word "eat," sounding more like "oo," whereas in the word "meat" it remained unchanged.

The explanation lies in the fact that the vowel *e* has a frequency above 3,000, and when the upper frequencies are cut off it sounds like "oo." The position of the lips does not enter into the word "eat," but in the word "meat," as the opening of the mouth grows larger, the resonance goes up and cuts through the filter, climbs above 3,000 frequency, and then goes out. However, if the vowel is sustained in "meat," it becomes just like that in "eat."

Dr. G. Oscar Russell, Director of Phonetics Laboratories at Ohio State University, spoke on "Eliminating Dead Monotone in Deaf Speech."

"There are two types of deafness, partial and total. Prior to the development of some of the apparatus for testing deafness, all deaf children were classed as totally deaf. Some children who have from 15% to 70% of hearing are still so classified, but in our schools for the deaf I should imagine that over 50% of the children show some recognition of tones. In complete zero deafness, the inner ear or labyrinth is involved or destroyed, but the overwhelming majority of the deaf do not fall in that category. A survey of the deaf schools of the United States showed that in 4,000 of the 6,000 students who were specifically studied, the range of absolute total deafness falls as low as 2.6%. With recent more refined methods of measuring hearing and improved apparatus for amplifying sounds, it is a rare thing to find an individual

who is actually totally deaf, having neither ear capable of responding to a tone, regardless of the amplification given it.

"This opens up a wide field to the phonetician in the direction of training the individual to make the best use of the remnant of hearing he may possess, and to prevent or remedy distorted or abnormal speech. The speech of the deaf is sometimes called 'uncanny', because it does not sound like ordinary normal speech. It may be understandable, but it is unpleasant to listen to, because it is guttural, or high pitched, or shows erratic changes in pitch, or is on a dead monotone without the pleasing variations of pitch which makes speech musical and convey perhaps 50% of the finer shades of meaning. If we can do anything for such individuals, we owe it to humanity to do so, for we make the deaf person a better citizen, equipped to fill a more important place in the world; and we make him much happier, for deafness unquestionably creates an undesirable mental attitude of feeling 'set off' from one's fellows, or in other words, a typical inferiority complex.

"The assumption has been very generally made that the deaf cannot learn to sing or recognize pitch variations, that the work of the teacher engaged in training the deaf must be primarily oral and not aural, though there has been strong agitation for aural instruction of late years and much of it has been done, some schools even laying specific stress on that aspect of speech instruction. But even in these, effort has been concentrated on teaching perception of the 'elements' and other aspects of speech, rather than on teaching pitch changes in song and speech. The experimental phonetician must be led to the conviction that this viewpoint is but a tradition, and one which modern apparatus may prove to be unfounded in fact."

Dr. Russell described an interesting series of experiments carried out under his direction last year by E. R. Abernathy and Marie Mason, which showed what can be done for a group of deaf children who were congenitally deaf or became deaf at so early an age that there was no possibility of their having tonal memory or pitch discrimination of any kind. The work was begun in the fall of 1927, and the aim from the outset was to obtain pitch discrimination through hearing. The instruments employed were, at first, individual head-sets with rubber tubes and a mouth-piece into which the teacher spoke. These were soon discarded for eight head-

sets connected to one central mouth-piece by a steel tube, which materially facilitated the work of instruction. A pitch pipe was tried, but abandoned as unsatisfactory: the children seemed unable to associate the pitch given them with the pitch of the teacher's voice.

A single vowel (*o* and later Italian *a*) was used first, given to the children in three different pitches, and as soon as these were mastered, the arpeggio and the whole octave was given. The names of the notes were next substituted for the vowel *a*, and then brief phrases and short nursery rhymes were taught, emphasizing pitch changes. By June 1928, after six months' work, it had been found possible to teach these deaf children to carry a melody. For this a piano was used, fitted with a specially built, dome-shaped speaking tube for gathering and concentrating the vibrations. Phonographic records of the voices before and after training were made, and these were reproduced by Dr. Russell, showing the remarkably successful results obtained; the children showed practically normal pitch inflection, and sang several little songs quite well. All this work had been given through the ear, yet the average in the group had only 24% of hearing, only two had more than 30% hearing in the best ear, and some fell below 20%.

Mrs. Alice M. Mills, Associate Professor of Speech at the University of Iowa, discussed "Class Room Application of Materials in Voice Science and Phonetics." She urged a closer coordination between research workers in phonetics and those who must apply the results of research. She makes use of the cardinal vowel chart and has had interesting and rather quick results from it, though its use can be overdone. Consideration of the position of the tongue, however, without training of the ear, is poor policy. Much attention should be given to ear training at the start, the first approach being made through imitation.

After a few words of greeting from President Jessup of the University of Iowa, the conference adjourned to meet again at Iowa, on invitation of Professor Mabie, two years hence.

THE FORUM

ON ENGLISH RHETORICS

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

Dear Sir: The brief statement that in Thomas Wilson's *Arte of Rhetorique*, 1553, the concept of logical means of persuasion is missing, found in the abstract of R. H. Wagner's dissertation, page 140 of the February issue of the JOURNAL, calls for some qualification. At least three times in his book, Wilson emphatically remarks that the speaker must have recourse "to the places of logique" for his proofs. See pages 6, 22, and 112, 113 of Mair's edition, 1909. Typical of Wilson's attitude is the following quotation, taken from his discussion of the confirmation, pp. 112, 113:

> For proving the matter, the places of Logique must helpe to set it forward ... And so of other in like maner, or els to use in steed of these the places of Logique ... The places of Logique as I saied, cannot bee spared for the confirmation of any cause. For who is he that in confirming a matter, will not knowe the nature of it, the cause of it, the effect of it, what thinges, what examples may bee used, what is contrary, and what can be to have his Logique perfit, before he looke to profite in Rhetorique, considering the ground and confirmation of causes, is for the most part gathered out of Logique.

Considering the above, and the fact that Wilson had published a work on logic two years before the first edition of his *Arte of Rhetorique*, it can hardly be alleged that he altogether overlooked logical proof. No doubt Professor Wagner has considered this matter in detail in his dissertation; but the bald statement in his published abstract would seem to work a slight injustice to the reputation of a distinguished writer on rhetoric.

From the point of view of one who has read considerably *more* than eighty English rhetorics dating from 1550, the dissertation summarized in pages 137-139 of the same issue of the JOURNAL contains much that is interesting, if true. With no desire to be

unfair or pedantic, I must say that the statement on page 138 that "these textbooks . . . tell how the systems of Aristotle, Quintilian, and Cicero have *always* been the criteria of speech" (italics mine) is inaccurate and misleading. The history of English rhetoric, especially of the sixteenth and seventeeenth centuries, indicates only too clearly that the systems of these gentlemen have often been superseded as criteria of speech by those of Hermogenes, Rainolde, and Apthonius among the *declamateurs*, and of Sherry, Talaeus, Fraunce, Peacham and Butler among those who stood for the rhetoric of stylistic ornamentation. D. L. Clark's *Rhetoric and Poetry in the Renaissance*, New York, 1922, should make instructive reading for the author of this thesis. That the classical viewpoint, represented by the three great authors, survived during the sixteenth century, is true, but it was far from being the criterion *always*. One wonders if the author of the dissertation in question is familiar with the passages on the teaching of rhetoric in the grammar schools of the period to be found in Brinsley's *Ludus Literarius*, 1612, and in Hoole's *New Discovery of the old Art of Teaching School*, 1660, or whether his error is the result of misinterpretation.

Misleading, too, is the statement in the same paragraph that the elocutionists of the second half of the eighteenth century wrote to supply a demand for a more practical and accurate application of *the classic ideals*. True it is that Sheridan and Walker, and more particularly Austin, sought to bolster their position on delivery by citing classical authority; but their relative emphasis on *pronunciatio* finds no support in Aristotle, Cicero, or Quintilian. Even in Walker's broadest work, his *Rhetorical Grammar*, 1785, where he borrows abundantly from Ward, Blair, Priestley and Gibbons for his treatment of *inventio*, *dispositio*, and *elocutio*, these canons are subordinated to *pronuntiatio* in a way which has no justification in the works of the three most representative authors of classical antiquity. *The fact is that the elocutionary movement, with its successors, is a distinct break with classical ideals, not a new application of them.* That, at least, should have been made clear in the dissertation in question.

Very truly yours,

W. P. SANDFORD, *University of Illinois*

MORE CAMPAIGN ORATORY

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

Dear Sir: May I supplement Mr. Simrell's article "Oratory of the 1928 Presidential Campaign" by a comment on the speeches of Norman Thomas, Socialist candidate for President?

The problem facing Thomas in the campaign was very different from the one facing Smith and Hoover. He had to build an entirely new party, for the old Socialist party surrendered its hold on the voting public by supporting La Follette in 1924. Thomas sought to build this party by earning the sympathetic attention of all liberals, by maintaining the enthusiasm of the radical party nucleus, and by winning a large enough vote to offer as credential in later campaigns. In this last purpose at least, he was not successful. (Total Socialist vote, 263,000.)

Thomas had many things in his favor as far as his platform campaign went. He was an experienced speaker and one who commanded respect because of his obvious sincerity. He had the advantages of all minority speakers—a supply of grievances and challenging proposals. He had a certain knack for dignified showmanship in displaying his wares. He was able to speak frequently —three times over fairly large radio hook-ups, and more than one hundred and fifty times to other audiences in all parts of the country. Obviously he had the requisites to good oratory—ability, a lively message, and interested audiences. And he not only had theoretical requisites to oratory—he made good speeches. But his vote was exceedingly small.

Thomas varied his methods with each audience, but in general he relied on persuasion more than conviction. (Mr. Simrell overlooked this convenient bit of evidence when he drew his conclusions about persuasion and election results.) This use of persuasion is easily explained. Detailed analyses and closely knit arguments would have been useless in the one speech on Socialism that most of his listeners would be likely to hear. Thomas sought to make the gospel of Socialism emotionally attractive to uninformed audiences, and in doing this he often used some such scheme as the following: first, he gave a ringing, but seldom bitter, denunciation of the major parties; second, he pronounced clever dogmatisms about the issues of the campaign; and in conclusion he sounded an idealistic and plausible plea for votes. No series of

informative talks was feasible because the newspapers could not be depended on to relay his messages to the general public, and the radio cost too much for extensive use. Of course Thomas did give talks on special topics, but they were directed to a particular rather than a general audience. In his final speech Thomas was as active as Smith and Hoover were passive, and his speech is correspondingly more interesting than theirs. His radio speeches were displays of firm rhetoric and they were sufficiently acute in dealing with issues of the campaign to demand general respect, if not acceptance. These speeches are somewhat repetitious because Thomas thought each radio speech he made would be his last.

It would be amusing to assume, on the basis of the recent election, that political success is in indirect ratio to the quantity and quality of speeches given by the candidates. And it would be equally amusing and more plausible to assume that Thomas was too much a gentleman and had too good a sense of humor to be a successful high-power salesman of political theory. His predecessor, Debs, was an impassioned and convinced revolutionist and won fairly large support. Thomas was a thoughtful liberal and did not win support. (Not that Thomas was cold. His rich voice moved many an audience when he pictured our coal as "stained with the blood of those who mined it," or when he condemned the old parties as "two wings of the same bird of prey." No, he is not cold, although he may seem cold beside Debs who never let good taste stand between him and his purpose.) Or it would be partially fair to assume that the Tammany Tiger was putting on such a good act in the main tent that no one heeded the side-show.

But whatever other asumptions we make, we must agree with Mr. Simrell's conclusion that campaign speeches may interest voters in the election, but that other factors determine their final choice. Thomas interested a great number of voters, but once interested, most of them supported one of the men "who had a chance." It's just a little ironic that all Thomas' effort to win votes for himself only increased the vote of his opponents. In this connection it is interesting to note that the Socialist candidate proselyted more among Democrats than Republicans. He no doubt led some away from Smith only to have them support Hoover, but the very direction of his search for liberal votes possibly convinced others that the Democratic party was after all a liberal

party. But probably the real reason Thomas centered his attack on the Democrats was the hope of destroying the weaker of the old parties and hence make way for his own.

One more word. Mr. Simrell calls present-day democracy "a tyranny of loud-speakers." The tyranny is even greater than he suggests. Since minority groups can't often afford large hook-ups, the majority groups are almost unchallenged while pleading their cases before the radio audience. The disparity of opportunity for expression is increased without reference to the merits of either the large or small groups. In view of the increasing importance of radio communication, this condition is unhealthy even if the only function of speakers is to interest people. In all fairness, it should be repeated that the Socialists were not entirely muzzled this fall. They had three moderate sized hook-ups for which they are profoundly grateful to chance and the "good will" of the broadcasting interests. This attitude of humble dependence will continue as long as large sums of money are necessary to engage extensively in what we like to call "public discussion."

Very truly yours,
FRANKLIN FOLSOM, *Swarthmore College*

A DECALOGUE OF CONTEST DEBATING

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

Dear Sir: Allow me to submit for consideration and discussion a decalogue of contest debating.

1. A public debate is not an exhibition; it is a conflict of wits and ideas. Audiences should not go to it to see or hear a display; they should go for appreciation of skill in debating and for mental stimulation from the exchange of ideas.

2. A contest debate is not a contest in volubility; it is a contest in sound thinking and effective speaking.

3. Good debating is not contentiousness; it is considerate and considered matching, comparing, and contrasting of fact, opinion, and reasoning.

4. The important thing in a debate is not the decision; it is the training and experience which the debaters receive. Training in argumentation and debate is not for the purpose of winning decisions in contest debates; it is for the purpose of training students to think soundly and speak effectively.

5. A decision in debate does not mean that the winning side of the question is more nearly right than the other side; it means that the winning team is more skillful in sound thinking and effective speaking than the losing team.

6. Contest debating is not a means of convincing the audience of the right and wrong of a question; it is an intellectual game of comparative skills, an intellectual fencing match, a mental prize fight. The period of a debate is far too brief to convince an audience on the merits of questions used in contest debating.

7. Training in contest debating is not limited to training in meeting opponents successfully, but equally includes training in meeting audiences successfully. The training, therefore, is not limited to training in logical speaking, but equally includes training in persuasive speaking.

8. A student who debates on one side of a question when his "convictions" happen to be on the other side is not committing an immoral act; he is employing to the best advantage what truth he finds on his side of the question and exposing most forcefully what error he finds on the other side. He is doing the same thing that the lawyer does whose private opinion is that religious and charitable organizations should pay government taxes on real estate, but who uses what law he finds to the end of securing exemption from taxation for his client.

9. Small popular interest in contest debates does not mean that debating has little value; it means that few people can play a vicarious game in debate. It means that few people are familiar with the rules of the game, or else have the type of mind that enables them to follow through the successive moves in the game with interest and enthusiasm. Few people have the mental agility, on a question which they have not studied, to foresee the next move a debater should make, to thrill in anticipation of a brilliant play, to wax enthusiastic at a clever attack or defense, or to understand what should have been done in any given situation sufficiently to be disappointed when a debater makes a *faux pas*. In an athletic contest, on the other hand, most people can play a vicarious game.

10. The value of training in argumentation and debate is not ended with the emergence of the student into the world of affairs, but serves him throughout life. Neither is the training confined

to an effectiveness in a narrow field of specialized skill, but is applied to the end of effectiveness and success in all the affairs of life, either in the sequestered cloister or on the highway of life where man meets man.

Very truly yours,
W. ARTHUR CABLE, *University of Arizona*

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

The editorial, "From Rhetoric Deliver Us," in the April issue of THE QUARTERLY JOURNAL implies that Professor Shorey's suggestion for teaching rhetoric as an art of self-defense against persuasion is not quite a novelty. William Guthrie, in the preface to his translation of Cicero's *De Oratore*, pointedly emphasized this idea. I quote from the second edition, published in 1755:

> I shall only add while I am upon this Subject, that the following Pages are adapted not only for the Use of a Speaker, but for that of a Hearer. They are fitted to enable one to judge as well as to speak. It is through them that the *Mist* vanishes, that the *Glare* disappears which *Rhetoric* knows how to throw upon *Truth* and *Reason*. It is from the Precepts contain'd here, that we can trace Causes from their Effects; it is by them alone that we can fortify our *Affections* against the *Enchantment of Words*, and the artful *Attacks of Eloquence*. Thro' them we can be pleased without being deceived, and in one Sense they contain the whole Art of imposing upon others without being imposed upon ourselves.

Very truly yours,
HOYT H. HUDSON, *Princeton University*

NEW BOOKS

[New Books are sent to staff reviewers, but voluntary contributions are gladly considered. Manuscripts should be sent to Hoyt H. Hudson, Review Editor, Princeton University.]

History of American Oratory. By WARREN C. SHAW. The Bobbs-Merrill Company, Indianapolis, 1928. Pp. xi, 713.

The significance of this book is that it is the first comprehensive history of American oratory. As such it is to be widely welcomed. Heretofore we have had *Select Orations Illustrating American Political History, Orators of the American Revolution, American Eloquence,* and *Early American Orations,* also Hardwicke's *History of Oratory and Orators,* and Sear's *History of Oratory,* but no full and recent treatment of this field.

The general plan of the book is to present twenty-one representative orators from Patrick Henry to Woodrow Wilson. The selection in general is a good one, though we should extend the scope to include Jonathan Edwards. Each chapter contains (a) an outline of the special period; (b) a biography of the orator; (c) the setting of selected speeches; and (d) the speech-text proper. At the conclusion of each chapter is a bibliography for collateral reading, including special texts, and historical and biographical references. A list of questions and exercises for the study of the speech-text is added.

The appendix contains a suggested plan of study, aims and methods of the course, and an outline of public speaking. The book is thus serviceable for school or college courses in English composition, American literature, history, and especially for classes in speech. According to the plan of study a characteristic recitation would include (a) readings in the text; (b) student lectures on the period and on the representative orators; (c) written reports on collateral readings; and (d) impromptu speeches and oral paraphrases of representative orations.

The task of writing the history of American oratory is a pre-

tentious one—the task, let us say, of a lifetime. Perhaps this is one reason why previous scholars have failed to publish such work. Shaw, however, has an aim other than that of producing an exhaustive historical treatment based upon first-hand data. Primarily his interest is in furnishing a textbook for school and college public speaking courses. His book, therefore, might be more accurately described as "A Manual for Students of American Oratory," "An Outline of American Oratory," or "Representative Orators of America, 1775-1920."

The author writes not as a sober historian but as an enthusiast. Almost every biographical or critical comment is a eulogy. A general vindication of each orator both as speaker and as publicist is made. Patrick Henry, for example, has "overwhelming and torrential powers of oratory." Ames, 1758-1808, is "The most brilliant political orator of his time in America." Hamilton, 1757-1804, is not merely a great orator and a great statesman but he is "the most capable, ingenious, and practical administrator of his time." Henry Clay "was easily the most brilliant, the most fascinating, and the most popular political orator of the first half of the 19th century in America." On the other hand Webster "did measure his talents with those of John Randolph, Henry Clay, and Robert Y. Hayne, the foremost orators in Congress during the sessions when he was at the national capital. Among all these great orators, however, only Clay in the early part of their association, and Hayne in the latter, could be compared with him; and as the comparison, even with these powerful political orators, is made, Webster is found to be pre-eminent." The book becomes a spirited memorial of Americanism. The writer catches the fire of each eloquent occasion. The result is that this animated style begets in the reader an admiration for the speakers in turn.

The author does well in the handling of his facts. He has made an accurate study of his authorities. (We wish he had occasionally cited his sources.) To suggest the difficulties confronting Shaw in the handling of his facts we may cite one example. We are told (p. 395-397) that Lincoln in preparing his Gettysburg Speech "succeeded in jotting down on a piece of White House stationery about one half of his proposed address... it was impossible for him to complete its composition until after his arrival

at Gettysburg and then only in the early quiet morning hours of the day was he able to write out its completing success . . . many of his auditors were dazed. Few had been given time to grasp the full meaning of his thoughts and there was only perfunctory applause at its conclusion. Bitterly disappointed, Lincoln traveled back to Washington." Compare this version with W. E. Barton's in his book *The Life of Lincoln* (Bobbs Ferrill, 1925). After reviewing in detail the evidence regarding the preparation and delivery of this speech, Barton states (p. 218), "Having conversed and corresponded with many men who heard Lincoln at Gettysburg, all of them truthful, as I believe, and most of them far above ordinary intelligence, I am prepared to produce material to prove the following statements: Lincoln made no preparation until he reached Gettysburg, and wrote the address the night before its delivery, or on the morning of its delivery; he wrote it on the train; he wrote it in full in Washington and took it with him; he wrote it in full in Washington and inadvertently left it there; he wrote it partly in Washington, partly on the train, partly the night before delivery, and revised it on the morning of the delivery. He delivered the address without notes; he held his notes in his left hand but did not refer to them; he held his notes in his left hand and read them in part and in part spoke without them; he held the manuscript firmly in both hands, and did not read from it, or read from it in part, or read from it word for word as it was therein written. The address was received without enthusiasm and left the audience cold and disappointed; it was received in a reverent silence too deep for applause; it was received with feeble and perfunctory applause at the end, but it was the man and not the address that was applauded; it was received with applause in several places and followed by prolonged applause."

The speech-text of each chapter is often a selection of significant paragraphs and sentences from the original speech. The selection thus edited conveys the spirit of the oration, but gives no opportunity for detailed study of an extended section. For example, Alexander Hamilton's speech to the New York convention (pp. 34-40) is really a dovetailing of speeches made during the eight days of the convention. We should prefer to have a speech in full, as is the case with most of the orations in Goodrich's *Select*

British Eloquence or in Moore's *American Eloquence*. A persuasive speech is best studied by noting the specific procedures and devices used by the speaker at each stage of his discourse.

The chief weakness of this handbook for mature students of American oratory is the lack of attempt at criticism. Information about the orator's training, his character, certain influences in his development as a public figure, his method of delivering his representative speech, and its immediate effect, are given. But there is no subtle or detailed analysis of his dominant traits as a speaker and debater. Goodrich, by contrast, adds to Shaw's biographical and historical treatment a critical judgment at times highly illuminating, as for example, when he sums up Fox by saying that "he abounded in hits."

In our opinion, one of the appendixes of Shaw's book should have outlined a method for rhetorical examination by the student. In fairness to the author it should be stated that in Appendix six Shaw anticipates such observation by protesting that "Such elements may be laboriously picked out, analyzed, and recorded; but too much effort expended in this direction may kill the spirit of the original piece of literature by laying an intolerable stress upon the minutiae of expression, while the sublime heights and depths of the thought are left unnoticed." In place of such analysis, oral paraphrasing is suggested. Evidently the author here is eyeing the younger students. We submit, however, that some of the exercises at the ends of the chapters invite a delving into "minutiae" without always giving the student a standard for handling these details, as when he is invited to consider special methods of refutation (p. 42). The exercises for the most part, it should be added, require the student-investigator to look up facts of history and literary allusion rather than to form opinions about ideas and methods of the orator under examination, or to bring those problems within the range of present-day and undergraduate experience.

The appendixes,—there are ten,—are usually valuable. Appendix four has directions for pronunciation. We regret that the system followed for student guidance is that of Webster's dictionary. The inadequacy of the ordinary dictionary to represent accurate pronunciation is obvious. If this text is to be primarily for students of speech, it would seem that an adequate system of

representation of sounds, such as the International Phonetic Alphabet, should be introduced.

The "Index of Authors" at the end could well be enlarged to include an index of the entire contents.

This *History of American Oratory* is highly stimulating. It will do much to restore in schools and colleges an older tradition of the study of oratorical types. Advanced students of the history of oratory will find much to point the way to material for reports and these, and for more exhaustive histories of different periods within this field.

A. Craig Baird, *State University of Iowa*

First Principles of Speech Training. By Elizabeth Avery, Jane Dorsey and Vera A. Sickels. D. Appleton and Company, 1928: pp. xxxviii, 518.

There is nothing ambiguous about the title of this book and there is no indication of any uncertainty in the minds of the authors as to just what they wanted to do. "Speech training" is the matter in hand from first to last. There is incidental mention—it can hardly be called treatment—of "public speaking," but it is only incidental. Less than one-quarter of Part I is devoted to group discussion and public speaking and five pages in Part II deal with questions, topics for discussion, and readings on these subjects.

If it is possible to make any distinction between college and university, perhaps it may be said that this textbook is designed for college and not for university students. It does not, of course, follow that it is a book to be used only in those institutions officially labeled colleges. Wherever the college idea, the notion that it is the duty of the college to provide for students something other than, perhaps more than, that "training of the intellect" which Wilson pronounced the sole aim of the university, prevails, there such an approach to the business of a department of speech as determines the ordering and proportion of this book is approprite, it seems to me, and advisable. There is here no sign of fear of the bugaboos of material content, dignity, academic prestige; we are dealing with the development of a skill, something which will help in the "social adjustment" of the ladies and gentlemen who are for the moment students.

That is the phrase used by the authors in their unforunately querulous and defensive "Foreword to the Teacher." "To us it seems that this relative lack of success [in something or other] may be attributed to five causes: first, failure to recognize that social adjustment has come to be regarded as the primary purpose of education, and that speech training should be one of the most effective elements in the educative process; second, failure on the part of the teacher to insist upon the importance of the best possible physical and mental basis for speech; third, failure to teach voice production and articulation as inseparable parts of the same speech process; fourth, failure to realize the basic importance of ear training; and fifth, failure to convince the student that speech is an integral and vital part of the whole life process, and that he should therefore take upon himself the responsibility of incorporating in his daily speech the skill which he has acquired in the classroom." Turn these complaints into statements of purpose and you will understand pretty well what the authors are about. And they do a good job of it.

There is something in the foreword about 'psychological principles involved." It sounds a bit vague and formidable, but on the whole little of the psychological fad gets into the main portion of the book. What psychology there is is, for the most part, just good common sense. In the first chapter, "A Talk with the Student," there are such statements as: "A complementary aim in speech work should be the concurrent evolution of the whole personality, to the end that the improved speech may remain a true manifestation of the individual"; "An inquiring and courageous temper of mind often puts ungrounded fears to flight. Another strong ally is a sensible philosophy of life"; "It is easy to see the relation between habits regarding food and elimination and the qualities of speech." From the beginning of the second chapter, however, the authors tend to concern themselves with speech training almost exclusively and altogether fortunately.

There is a satisfactory chapter on "The Physical and Physiological Bases of Speech"; one on "Voice Training" which includes more than such a heading generally covers; ten sensible and sufficiently scientific pages on "The Representation and Classification of Speech Sounds"; two chapters on "Analysis of Speech Sounds," containing a number of minor infelicities and even inaccuracies, but

as a whole entirely satisfactory; and a similar chapter on "Synthesis of Sounds in Connected Speech." The assumption which justifies such extended and detailed treatment is unquestionably sound: "In their own teaching the authors find that in the long run they obtain best results by building on a somewhat solid foundation of scientific facts insofar as these have been determined." It should also be noted that their attitude towards a standard of speech is equally sensible: "The rule of this book is to suggest what the authors consider desirable for achieving clearness of articulation, pleasant voice quality, and a reasonable conformity to good usage, rather than to insist upon particular pronunciations."

The 150 pages of text covering the points listed above, with 117 pages of excellent "Exercises for Developing Good Health Habits," "Voice Exercises," and "Articulation Exercises" and nine pages of questions, etc., in Part II, make up an able and valuable and teachable discussion of what might be called "the art of speech" as distinguished from "the art of speaking." The authors have a scheme in mind and their hearts in the work. They follow their scheme enthusiastically.

Not quite the same with the next two chapters. "First Principles of Group Discussion" promises much that would be valuable. More than half the chapter, however, is devoted to a not very impressive, certainly not concise, discussion of the preparation of speeches; there is no real development of a technique of group discussion under that boldface heading; parliamentary law is mentioned; formal debating is made out to be worse than it actually is. That no one can do very much with even the "First Principles of Public Speaking" in nineteen pages is well exemplified in the second of these chapters.

Idea and enthusiasm return in Chapter X, "First Principles of Oral Reading." Although the reviewer doesn't find himself wholly carried away by the program, there are doubtless many to whom it will be most pleasing and stimulating. "The treatment is divided according to the qualities necessary for literary interpretation: (1) clearness through understanding of the content; (2) unity through grasp of the rhythm; (3) interest through appreciation of the dramatic movement; (4) color through realization of the mood." Generally sound doctrine in the following pages. And 114 pages of well chosen "Selections for Practice in Oral Read-

ing" in Part II, classified as "illustrating mainly" each of the above "approaches."

The index proved slightly and annoyingly inaccurate the first three times it was consulted; some of the representations of dialect are unbelievable; exception might be taken to other transcriptions here and there; it might have been well to have indicated stress in all the phonetic transcriptions; and, as the scholars say, *cf. supra.* But for a sane approach to the business of college teaching of speech and for an able formulation of a program of speech training, this book is about as good as any we are likely to find.

LEE S. HULTZEN, *Dartmouth College*

The Psychology of Speech. BY SARA M. STINCHFIELD. Boston: Expression Company, 1928.

Dr. Stinchfield reveals in this book such an acquaintance with the various aspects of speech and related subjects as could be acquired only by years of varied and intensive research. As her references indicate, she has gleaned her material from no one period but from all the available literature on the subject she treats. She is to be commended, at the outset, for her treatment of footnote material. Footnotes, while frequent enough, are wisely subordinated to textbook references, including page references, keyed in the context, and appended to each chapter. She has demonstrated that a work can be scholarly without the cluttering of footnotes.

On another score Dr. Stinchfield is to be congratulated. Her implied view seems to be that speech work should be initiated in the early life of the subject. On page 314, she counsels fathers and mothers to "cultivate calm easy speech in your homes, and desire it also from every member of your family. Avoid nervous haste, hurry and excitement in talking. Seek to be reasonably deliberate in speech and to serve as a constant model of natural, gracious, easy speech, to your sons and daughters." There are other things she has to say, which, if they could be carried out on a national scale, would obviate at least most work in speech correction, except that concerned with the treatment of foreign dialect. May the day soon come when we shall divert some of our energies in speech work from the adult to the infant! The author appears at her best in the treatment of the speech of children and

it is easy to wish that her entire book had been a development of that phase of the subject.

Dr. Stinchfield offers a book to "meet the demand for a practical, modern handbook for use in departments of speech, public speaking, dramatics, schools of expression, oratory, and in departments of psychology . . . and in teacher training institutions." A sizeable task! The demand, she alleges, arises from the dearth of material on the subject since the work by Walter Dill Scott, *The Psychology of Public Speaking*. If psychology is the science of mind or the study of human conduct, there is little argument with Dr. Stinchfield over the title of her book, if only the chapters on "Feeling and Speech," "Mental Imagery and Imagination," "Intellectual Elements in Speech," "Speech and Personality," and "Speech Measurements" are considered. But these chapters are introduced by six chapters of 170 pages of material concerned, for example, with the evolution of speech in man, the efforts of the primates in speech, anatomy, physiology, biology, Orthoepy, phonetics, phases of speech correction and a great wealth of material, some of its repetitious, which does not seem to constitute, under orthodox definition, the "psychology of speech." Yet she may have admirable support in the profession for the assumption that *psychology* is all-inclusive. However, there is no great cause to quibble over a title. The English language seems devoid of suitable terminology applicable to speech work. Anyway, the author indubitably suffered a-plenty over the title.

In her preface, Dr. Stinchfield does not indicate whether her book is intended for use by undergraduate students. She does indicate that it is for use in teacher-training institutions. But there should be added, "*Not* for the use of undergraduates." As a hand-book for the teacher, the author offers a splendid compilation of reference material. But if the book is intended for students who wish to learn to speak effectively in this modern-day world, it would be best to recommend other textbooks. Further, the author tries to be indicative rather than exhaustive in the material she presents. And it is logical. The field she covers is far, far too broad to permit her to be exhaustive. Another reason why the book should be limited to teacher use. In speech departments, where written examinations, rather than ability to speak effectively, constitute the barrier for the student, beyond which lie passing

grades, this book will provide adequate material for lectures—and examinations. Was it written with that thought in mind?

Seldom in her book does the author become dogmatic. She leaves the battles, for the most part, to the contentious. She is quite sure, however, that the chest cavity acts as a resonator in speech. She is equally sure that the final *r* (unless followed by an initial vowel in the succeeding word in speech) should be dropped. But in the next paragraph (see paragraphs 3 and 4, page 152) she admits the futility of that standard in the mid-west and west since widespread usage is too strong a barrier. This is no place to argue the definition of "standard speech" but if "widespread usage" is not one of the elements in the definition, what is? She adds the information in the same paragraph that "other languages may have influenced the pronunciation of standard English." In which case it (the English of the East) should scarcely be considered *standard*.

While it is perhaps bad taste to select excerpts from her book for public view without the context, yet the temptation is irresistible in one instance. And may the instance serve to call attention to the length to which we are likely to go to-day to develop a better national speech. It raises the question: Are we teachers of speech a part of the educational scheme or are we "it"? Under the heading, "Speech Hygiene, for Daily Practice," (page 312) we read the following:

"I. Regular hours of sleep, nine hours or more per night. Retire at 8:30 if you are less than eighteen years old—an hour later, as a customary thing, if you are older.

II. Try to go to sleep directly, with pleasant, cheerful thoughts. The easiest way to accomplish this, is to relax as completely as possible, and seek to become 'drowsy.'...

VI. Eat plenty of fruits and green, leafy vegetables, when you can secure them. Avoid eating sweets, to excess. Do not spend your allowance for candy.

VII. Eat slowly and masticate your food thoroughly.

VIII. Exercise each day out of doors for at least two hours.

IX. Keep a cheerful, pleasant attitude all the time."

The author's most original contributions are to be found in the two chapters on "Speech and Personality" and "Speech Measurements." Here are listed charts for every conceivable

speech purpose, which it is hoped teachers of speech will find profitable. The book is well printed, sufficiently leaded to bring in plenty of daylight. It is a book that should be used often for reference.

ALVIN C. BUSSE, *New York University*

Speech Pathology, with Methods in Speech Correction. By SARA M STINCHFIELD. Boston: Expression Company, 1928.

Every teacher in the country working upon problems of speech should procure a copy of Professor Stinchfield's *Speech Pathology*. A rough outline of this unusually significant text is implicit in the following excerpt from Chapter V, in which Professor Stinchfield enumerates eight planks in a suggested program of national speech improvement.

First: Educators should be aware of the fact that speech defects are on the increase in the civilian population, due to the influx of many languages, varying social standards within the same language group, increase in nervous disorders, complexities in modern community life, and the greater nervous strain of the present day upon the child. We should seek agencies for the correction of these difficulties.

Second: It should be possible for the child with a speech difficulty to receive special and individual attention; otherwise he cannot progress at the usual rate in a mixed class of 20 or more children in the ordinary school room.

Third: A special case-history study should be made, including medical and family history, social history, school progress, home environment, economic status, the psychobiological factors—character and temperament, interests and ambitions, nature of speech defect, diagnosis, prognosis, treatment and results.

Fourth: A speech hygiene program should be given to each child and its parents, in order that the home may cooperate with the school in overcoming the speech difficulty.

Fifth: Daily drill and speech exercises should be given to the child alone, or in small groups of children with the same handicap. Children with different defects need different treatment and should not be dealt with together.

Sixth: The personality of the teacher is an important element

in effecting a cure. It is therefore important that normal schools should secure specially trained teachers to carry on this important branch of special service for the speech-handicapped child.

Seventh: Cooperation between various agencies and institutions is necessary to secure maximum efficiency, as has been shown by the work done in countries where a central institute has been established to deal with speech defect cases, or where all the work in a group of cities has been carried on under national or local educational supervision and where the training is a part of the recognized educational procedure. Reliable institutions do not usually "guarantee" cures to stutterers or others, nor do they employ unscientific, haphazard methods, exacting a disproportionate fee for services rendered.

Eighth: It is known to physicians and laymen that a child possessing a physical handicap which is allowed to go uncorrected, usually cannot compete mentally or physically with a normal, robust child of good physique. It is the exception rather than the rule, for speech-defect cases to excel mentally or physically. The child with a speech difficulty tends to become morbid, introspective, suspicious, unsocial and even psychotic in his personality reactions. This decreases his efficiency as well as his economic value to the community.

In the 252 pages of *Speech Pathology*, Professor Stinchfield not only presents the findings of many careful laboratory and clinical investigations to establish the validity of the foregoing propositions, but also presents specific methods of training and a great variety of detailed tests and corrective exercises. It is to be regretted, however, that Chapter II, entitled "A Working Classification of Speech Defects," fails to clear the mists of confused, repetitious, overlapping and non-etiologic terminology which still hangs heavy over the field of speech correction, making its exploration by beginners so unnecessarily difficult.

It would be unfair to conclude this review without mentioning that *Speech Pathology* is an outstanding example of fine, bookbinding and of what can be done through a proper use of typography to make a text-book genuinely attractive and readable.

R. C. Borden, *New York University*

The Fundamentals of Argumentation and Debate. By J. Walter Reeves. New York: D. C. Heath and Company, 1928; pp. vii, 96.

This little book is a revision of Mr. Reeves's already widely-used text for secondary schools, published eight years ago. It presents the subject of argumentation in a clear and orderly fashion, with no philosophizing, no digressions, and only the minimum of illustrations and exercises. A teacher who has only a few lesson-periods to devote to theory can hardly expect to find a better text for his purpose. The faults of the book are those which must accompany condensation and simplification. Exceptions and variants from rule must be ignored. Distinctions must be made clearer than they really are; for example, Mr. Reeves sets down without criticism or discussion the traditional view that conviction is effected by logical proof, addressed to the intellect, while persuasion "takes into consideration the emotional nature of man." But I am not sure that such an over-simplification does any particular harm, used as a starting-point with school-boys. Though illustrative material is necessarily compressed, the author makes good use of his space. The section on briefing, with instructions, a complete specimen, and a part of the specimen developed into argument, fills only sixteen pages. Altogether, the text does just what it undertakes to do. And it has an index.

H. H. H.

The Commonwealth and Restoration Stage. By Leslie Hotson. Cambridge: Harvard University Press, 1928.

The present volume is a striking demonstration that the supposedly barren period in the history of the theatre are likely to prove the most fruitful fields of research, and on closer acquaintance to be the most interesting. The material presented in this volume fills what has been supposed by most historians of the stage to be a gap in English theatrical history; namely, the period from the beginning of the Civil Wars in 1642 to the Restoration in 1660. From a study of the newsbooks and pamphlets of that period, Professor Hotson has found that the theatres, far from closing in 1642, continued to present plays until a much later date, in spite of all the edicts of the Puritan Parliament to the contrary. The evidence shows that although somewhat hindered by perfunctory raids

ordered by the authorities, four theatres continued to play more or less regularly until 1649, when the interiors of three of them were destroyed. The Red Bull seems in some way to have escaped this fate, for records of raids by the soldiers indicate that this theatre continued in more or less regular use until after the Restoration. The suppression of the other theatres led to surreptitious performances in tennis courts and private houses of London; and as these were fairly exempt from raids, they were well patronized. The importance of the last-mentioned performances would seem to be that they accustomed the London public to the enclosed theatre, the type which prevailed after the Restoration.

In addition to these performances, we find William Davenant establishing his opera, with "Music and Declamations after the manner of the Ancients," in 1656 in the full face of Cromwell and his government. Professor Hotson is able to show that this innovation was not, as is usually supposed, an isolated phenomenon. One of its predecessors was an academy established for patriotic reasons to teach English youths, among other things, "the Art of Well Speaking, Musick, Dancing, and Representations in Scenes," all the elements in fact, of Davenant's opera. To state the matter briefly, an edict against a popular vice evidently had no more effect then than now; and if the people could not have their drama with the consent of the law they contrived to have it without, for they were too fond of the theatre to let it be taken from them without a struggle.

Professor Hotson has not attempted a comprehensive study of the Restoration stage, but has for the most part limited himself to the presentation of new material derived chiefly from the records of the Court of Chancery, a source hitherto neglected. As a theatrical study the book is disappointing, for it offers comparatively little material of importance on any phase of production. As historical and literary research, however, it has great merit; and to the student of the Elizabethan or Restoration theatres it is invaluable, not only for its additions and corrections with respect to previous works, but also for the inferences and the new fields of investigation that may lead therefrom. In addition, the book is far from dull reading, is admirably printed, and contains several interesting illustrations.

R. R. DUNHAM, *Cornell University*

The Spoken Word Course Part II, Samples of Speech. Edited by WINDSOR P. DAGGETT. The Daggett Studio, 228 West 72nd Street, New York City, 1928: 60 pp. 11 records.

For Part II of his Spoken Word Course, Mr. Daggett has made victrola records of the speech of such American artists as Walter Hampden, Edith Wynne Matthison, Blanche Yurka, De Wolf Hopper and the great German actor, Alexander Moissi, who came to America in the Reinhardt productions. Accompanying the records there is also a loose-leaf book containing phonetic transcriptions of the records, their orthographic texts, illuminating comments on the actors and their art, and certain excerpts taken from books and articles on American speech. It is Mr. Daggett's purpose from time to time to add new records to the Samples of Speech and new material to his loose-leaf book.

The records are admirably clear, reproducing not only speech sounds but tone quality with delicacy and precision. This is particularly true of Miss Yurka's reading of three sonnets of Elizabeth Barrett Browning and Moissi's readings of the Ghost Scene from Hamlet (in German) and the *Schlaflied* of Beer-Hoffman. A distortion of the "hushing and hissing sounds" which occurs on machines with small horns, is not apparent on the better machines and will probably disappear entirely from later records for the technique of recording speech on wax will improve remarkably under the impetus given by the "talking movies." It may be that in the course of time it will be possible to record extemporaneous speaking, but Mr. Daggett has found it better for present purposes to ask the artists to read from a book or a manuscript. We find accordingly selections from standard authors, and "lecture talks," but no records of purely informal conversational speech. The nearest approach is in Guy Robertson's "What Did You Say?" There could be no finer exercise in discrimination than to set a student to determine by the rhythm, the melody and the handling of weak forms in this talk whether it was read or delivered extemporaneously by Mr. Robertson.

An obvious value of the records for ear-training is their invariability. Try as hard as a teacher may to repeat a pronunciation or an intonation identically, his students suspect him of shifts, the possibility of which he must, if he is honest, acknowledge. The records do not shift, whatever the earnestness or the tension of the

classroom. When the sounds have been studied and identified, the phonetic transcripts afford a new opportunity for ear-training, through comparison. There are occasional inconsistencies in the transcriptions which Mr. Daggett may correct in a later edition, although they add zest to the students' interest. To recognize at some point that the transcription does not exactly represent the spoken form gives to the student a sense of keen discernment. It might not be amiss for Mr. Daggett to set up a "true-false" transcription of some one of his records for the development of just such discernment. I would suggest also a concordance as a valuable adjunct to a phonetic dictionary.

For the teachers who believe that every educated person should have a dialect free from provincialisms and adapted for beauty of tone production the records of Walter Hampden and Edith Wynne Matthison will be of great service. These two actors who received the gold medal of the American Academy of Arts and Letters for Good Diction on the Stage afford an admirable example of fine English.

Apart from their value as samples of speech the records are interesting as studies in interpretation. It would be most unfortunate if they were taken as models for imitation although the danger of imitating a record is less than that of imitating a teacher. As a further safeguard against imitators, in the case of The Prodigal Son, Mr. Daggett offers four readings—one by Robert Norwood of St. Bartholomew's, one by John W. Wetzel of Union Theological Seminary, one by Walter Hamden and one by A. Winfield Hoeny. They offer a most interesting study in comparative interpretation. Many of the records are excellent as examples of voice support, the "fronting" of voice, inflectional variations and change of key, tone color and movement. The Moissi records are remarkable as demonstrations of voice support and tone color. Even Moissi's whisper is so controlled that it has cut into the wax and come out a strong and moving medium of expression. The tenderness of some of the tones is a revelation to many students of what the human voice may be. The enlarging of the range of voice under emotion heard in the record of Miss Yurka's speech, the variation of melody in a repeated form such as Mr. Hampden gives in the passage from *Henry V*, the change in tone color from the exalted speech of Mr. Hampden to the matter of fact speech

by Mr. Robertson, the study of rhythm in *The Ancient Mariner* where the chant isolates rhythm from melody, all of these modulations presented objectively afford fine training in the appreciation of speech music. The records arouse an interest which is spontaneous and intelligent. As Professor C. H. Grandgent of Harvard says in his preface to Mr. Daggett's book, "happy the idea of putting the speech of experts into a form both permanent and transferable."

HENRIETTA PRENTISS, *Hunter College*

OLD BOOKS

Lectures on Preaching. By Phillips Brooks. E. P. Dutton and Co., New York, 1902; pp. 291. Delivered and first published in 1876.

Bishop Bashford in an appendix to Fulton and Trueblood's *Practical Elocution* says, "Upon the whole the most valuable treatise upon public speaking with which we are familiar is Phillips Brooks's *Yale Lectures on Preaching.*" Brooks's lectures, it may be said in passing, are the only ones of all the series that have demanded a reprint.

In studying these lectures it is my conclusion that their peculiar contribution is in the realm of the personality of the preacher. The definition of preaching given by Brooks seems to summarize in a sentence the whole book, "Preaching is the communication of truth by man to men." Truth, personality, and the congregation are the three factors treated in the book. These three remind one of Baldwin's interpretation of Aristotle's *Rhetoric.* Brooks follows Quintilian rather than Aristotle in his insistence upon the moral character of the speaker. While Aristotle says the speaker must *appear* to have character, intelligence and goodwill, Brooks would ask that the speaker *actually possess* them. He would accept Cato's definition, most likely, "The orator is a good man skilled in speaking."

In discussing the preacher, himself, the following are given as qualities: personal character, freedom from self-consciousness, genuine respect for the people preached to, the preacher must thoroughly enjoy his work—gravity, courage, lack of self-conceit, avoidance of self-indulgence, freedom from narrowness,—these are the qualities which should make up the preacher himself. I wonder if it is because Brooks has so completely treated the personality of the preacher that the other Yale lecturers pass lightly over it. The discussion of gravity and humor should be singled out for especial notice (p. 35-71). Brooks says in the next chapter, The Preacher in His Work, as well as it is said anywhere, that

the truth is not enough: the human element must be trained to carry the message. He advocates a study of language and oratory (p. 74). So insistent is Brooks upon the personality of the preacher as the dominant consideration in preaching, that he nowhere formulates rules, believing, no doubt, that rules give way before personality.

Brooks recognizes the difference between the written and the oral style which he says that a sermon that is good to preach is poor to read. In enumerating the qualities of the sermon, he again emphasizes the personal element in preaching by saying that whatever is in the sermon must first be in the preacher (p. 109): clearness, logicalness, vivacity, earnestness, sweetness and light. This last phrase is probably suggested by Matthew Arnold' essay published in 1867. In another connection Brooks (p. 92) throws some light on clearness: "We talk of clearness as if it were purely a quality of style, but clearness in every speech addressed to men comes out of sympathy, which is a moral quality."

Brooks in stating the purpose of the sermon (p. 110) says that it is the "persuading and moving of men's souls." The sermon is a tool, not a work of art. Brown (Charles Reynolds) speaks of the sermon as an art, and, in fact, calls his book which is one of the series of Yale Lectures, *The Art of Preaching*. Brooks deprecates the use of the term art in connection with preaching. I am sure that the difference arises from the use of terms in definitions.

The warning concerning autobiographical preaching is unique. Nowhere else in the series do I find it. Brooks condemns severely the practice of speaking from personal experience; such, he says, degenerates into gossip. Brooks brands as false all rhetorical doctrine which divides material into expository, argumentative, descriptive, etc. Such divisions are arbitrary and false. All elements find expression in the sermon. He accepts Buffon's dictum that "Style is the man," saying, "the idea is perfectly supreme. It is the formative power to which all accidents must bow. Every preacher's sermon style ought to be his own; that is the first principle of sermon-making. Only we must remember that the man is not something invariable. He is capable of improvement."

Preparation for the sermon should not be specific, or direct. The preacher's reading and gathering of material should be for

the sake of learning the truth. Brooks gives four pages to imitation, warning that there are two dangers, one positive and the other negative. The first danger comes from the one imitated and the second in the loss one suffers in his own ability. If we are to imitate we should imitate the spirit of men, not their mannerisms. Quintilian in writing on imitation also dwells largely on the dangers arising therefrom.

True to his central thesis, that of personality, Brooks dismisses the question of whether a sermon should be delivered from the manuscript or extemporaneously as a personal problem. What would suit one preacher would not suit another. Brooks adds the quality of splendor as one that may grow out of the use of illustration. The illustration must first do its duty, that of substantiating the argument, but if it can lend splendor to an address, so much the better. Winans (p. 391) quotes from Brooks's discussion on the structure of the sermon. Organization is insisted upon. There is more danger from not having an outline than there is from having one.

Brooks devotes thirty-six pages to a consideration of the audience. A comparison of this chapter with the third chapter of *Social Psychology* by Ross will convince the reader that Brooks not only knew as much as Ross about the subject but much more. Brooks's analysis of the new character which belongs to an audience is indicative of his insight: spontaneousness, liberty, higher standard of thought and taste, greater receptivity; many of the sources of antagonism are removed, the tendency to irritation is removed, the pride of argument is not there; it is easier to give way when you sit undistinguished in an audience; the audience is quick to feel but slow to decide; personal peculiarities disappear and man simply as man sits before you, etc. As I say, compare these characteristics of an audience with the summary of Ross and the penetration of Brooks will be surprising. The chapter carries on with an analysis of the types of people who make up the congregation, all of which is pertinent to the student of public speaking.

In conclusion I may say that it is my opinion that even though some of the other Yale lecturers should be better known than they are, particularly Dale, Taylor, Simpson, Tucker, Brown, and Watson, the future will go on acclaiming this collection of lectures by Phillips Brooks as the best of the entire series.

LIONEL CROCKER, *Denison University*

Contemporary Speeches

[Contributions for this department should be sent to V. E. Simrell, Dartmouth College.]

Senate Debate on the Kellogg Pact. *Congressional Record*, December, 1928, January, 1929.

To fix limits of time or material upon the Senate debate over the multilateral peace treaty is something of a matter of speculation, for, like many senate debates, the discussion began before it started, and it was over before it stopped. The opening skirmishes were heard almost immediately after the opening of the session, and the aftermath continued down through the debate over the Cruiser bill. Definite consideration of the treaty began, however, with the speech of Senator Borah, spokesman for the foreign relations committee, and may be said to have concluded with the attack of Senator Reed, shortly preceding the final vote.

The issues of the debate were few, but complicated. The argument centered about: first, the effect of the treaty upon the right of self-defense, involving, in our case, the Monroe Doctrine, and the British notes of interpretation; second, the obligation of the United States to help enforce the treaty, by means other than armed force, involving the relationship of this country to the League of Nations, and to Article XVI of the League Covenant, and also to the World Court; finally,—though almost incidentally, —the value of the Pact in promoting world peace. While the arguments were concerned with one or more of these issues, there was litle direct clash, and the Senate showed its usual facility in somersaulting from one issue to another with every relief of speakers.

The progress of the debate was, consequently, distracted and scarcely of the kind to strengthen faith in the efficacy of discussion as a means of reaching wise and thorough decisions. Senator Borah, in his opening speech, undertook to support the treaty by showing no harm would accrue from its ratification. His method was almost wholly expository; and his success in making his in-

terpretation of the treaty clear was shown in his being able to hold the discussion to that interpretation through most of the debate. But there were points in which he appeared so lenient in demonstrating the innocence and naive trust inherent in the treaty that he came dangerously near explaining it away altogether. The treaty is not to interfere with our right of self-defense; nor to curtail the freedom with which that child of our hearts, the Monroe Doctrine, may trip up and down two continents; not to obligate us to enforce the treaty, beyond saying, "You are not nice" to any nation that breaks it; nor to restrict our sleepless vigilance in keeping two marines ready to defend every oil-prospector we can send to China. As a conciliatory approach, Senator Borah certainly showed the treaty to be without guile; but as an argument for advancing a proposition, his speech lacked a tone of firmness and vigor, and the soundness of positive material.

Much of the time intervening between the opening speech and the last charge by Senator Reed, was spent in a discussion of reservations,—a species of legislative formula that is rapidly meriting the recognition of a private set of house rules to govern its introduction, its scope, and its privilege of precedence over all other items of business,—whose purpose would be to say for us, and our Monroe Doctrine, what the British notes have said, or have not said (opinions differed) for the Empire. Borah's point of view finally prevailed, however, and the treaty was allowed to stand as saying all that it meant to say, rather than less than it meant to say, or something that it may not have meant to say.

Senator Reed's attack on the treaty was characteristically vituperous, and not wanting in the "blown, puffy style." The senator had been content throughout several days debate to ask questions of impeccable earnestness and good faith; and this conduct on his part prepares us for his opening suggestion that he had not intended to take a really vigorous hand in the argument. This being true, his speech could be said then to have shown a marked ability for launching an attack at a moment's notice. In substance, the speech deals with the treaty, the Monroe Doctrine, pacifism, cruisers, God, the League, Republicans and their sins, and the voice of the people. Such pertinent topics as virile manhood, liberty-loving peoples, prosperity, and even the speaker's personal friends and opponents, had to be sacrificed, like the baggage of Xenophon's comrades, in the interests of a concentrated attack.

There were times in the course of the debate, when the session rose to the heights of a testimony meeting on "Why I will vote for the Treaty." The Leaguers will vote for it as "one more link in the chain" which will lead us into the League; the Anti-Leaguers because the treaty will recoup ourselves in the trust of other nations, and will show that we are for any real movement for world peace; The World-Courters, pro and con, will likewise vote for the treaty. The Pacifists and the He-Men will lie down together in the sweet trust that each will have their hopes fulfilled; for the treaty will end war; and the treaty will expose the trickery of other nations, and justify thereby a program of carrying bowie-knives in our teeth and letting our speech with other nations be that of the set jaw and the constricted throat. Only one, out of all those gathered together, could find a reason for not voting for the treaty.

It is not to be expected that a debate concerned with such a confusion of motives, of view-points, of prejudices, faiths, and doubts, should be conducive to a high type of forensic speaking. The style of the speeches is almost entirely barren, or turgid, or grandiloquent; and the arguments, as has already been suggested, are such as have consoled the obtuseness of men's mind, since the first mother and home, and heaven were canonized. There were exceptions to this appraisal, but not many. Senator Wagner's brief analysis of the debate and its progress on the fourth day shows a conciseness that is outstanding.

The debate holds little, therefore, to deserve the commendation of the student of public speaking. But to anyone concerned with the affairs of our time, it throws an illuminating and sobering commentary upon the confused course we have been and are following as a nation. More than that, it shows how intense has become the problem of reconciling our idealism with necessities; of keeping navies and treaties in the same diplomatic world. Heretofore we have been able to harbor armed force because we have conceived it to be a means to an ideal end. We could make war to end war. But we have no Wilson now to work this combination of power and idealism; and we are afraid that either, alone, may destroy us. The debate on the Kellogg Treaty reveals how acutely the struggle between trust and cynicism works itself into every issue in our national life. JOHN CASTEEL, *Northwestern University*

Senate Debate on the Cruiser Bill. *Congressional Record*, January 3 to February 5, 1929.

Nothing ordinarily provokes more animated and substantial debate in the United States Senate than a bill to enlarge the navy. All the essential topics of political oratory come into play, but not as vague symbols, as in much political oratory. The national honor means the protection of citizens and fourteen billions of dollars in foreign trade when, as in the years 1914-1917, a belligerent nation chooses to raid neutral commerce. The interests of the taxpayer are represented by the price of warships that cost millions to build and operate and are obsolete in twenty years. The representatives of the people are under oath to maintain the national defense and under moral obligation to seek friendly relations with foreign powers; their arguments consequently tend to agree as to aims and conflict as to means. International relations are expressed in terms of cruisers and submarines being built by other governments, armament races and limitation agreements. History and prophecy are concerned with maritime laws and their violation, trade routes and the necessities of war, policies of the British Admiralty and continental war debts. There is a halo of symbolism surrounding much of the discussion, but mostly the issues are concrete.

The present cruiser bill, following President Coolidge's unpolitic address of last Armistice Day, the British Parliament's discussion thereof, and the debate in and out of the Senate over the Kellogg anti-war treaty, received even more than its normal quota of debate. In a sense it was an exhibition debate, for the adoption of the bill was a foregone conclusion, but the Seventieth Congress includes a handful of Senators who can make even an exhibition debate seem very real. Senator Walsh (Montana), Senator Norris (Nebraska), Senator Brookhart (Iowa), Senator Reed (Missouri), Senator Bruce (Maryland), Senator Borah (U. S. A.): as parliamentary debaters these men are probably as able as almost any group the Senate has ever had, and they were all conspicuous in the discussion of cruisers.

Senator Borah made the first contribution of rhetorical interest. Senators Hale, Swanson, and Tydings, all of the Naval Affairs Committee, had previously spoken for the bill. Senator Borah proposed an amendment asking for a conference with Great Bri-

tain and Japan which should recodify the laws governing the conduct of belligerents and neutrals at sea in time of war. His argument proceeded coherently and persuasively from the general assumption that protection may be secured either by law or by force. It is to our interest, he urged, and to England's as well as ours, to seek legal protection. Therefore, every effort should be made to establish international maritime laws which would eliminate the necessity of building cruisers to protect our commerce. Meanwhile, since cruisers are expensive, quickly obsolete, and at present unnecessary, construction should be postponed until it is certain that no legal agreement can be reached. Senator Borah sustained the running fire of interruptions, questions, and objections with agility and composure, answering all with fairness and reason and keeping close to his original argument.

Senator Johnson (California) made a ponderously impressive speech against the inconsistency of outlawing war with the Kellogg pact and then seeking to recodify the rules of war. Senator Bruce made a more intelligent speech in 10 minutes, arguing that a conference of only two or three nations to recodify maritime laws would only create more suspicion and illwill, that the business should be handled by the League of Nations.

Senator Walsh followed Senator Borah in support of the amendment, urging in addition that naval equality with Great Britain should be reached by reduction rather than by increase. Senator Walsh's speech is heavy with information and authorities and handicapped by structural obscurity. His sentences are built like corkscrews and his speech is built like his sentences, but if difficult to follow, his argument is more difficult to resist. In contrast with his speeches his replies to questions and objections are short and decisive, though without any sacrifice of fairness and moderation. The discussion of this amendment was probably the most effective portion of the whole debate. Slightly modified by Senator Reed, it was finally carried with only Senator Bruce voting against it.

In opposition to the bill Senator Brookhart spoke at great length, incidentally moving an amendment requiring all the building to be done by government shipyards, which, if adopted, he said, would defeat the whole proposal by making it unprofitable to the shipbuilders. The Senate chose mainly to ignore his discussion of

the economic causes and prevention of war. Senator Brookhart's persuasiveness seems to deepnd almost entirely on the particular audience. He gives an impression of the "robust physical health" which Emerson described as "perhaps the lowest of the qualities of an orator" but often "of chief importance." His speech is like his body—slow, heavy, easy-going. He is not tolerant but he is good-natured. He invites ridicule but he takes it too genially to be much injured by it. He is full of conceit, but his everlasting *I* is honest and often sensible and probably appeals to his friends. Whoever else listens to him, he appears sure of his own sympathetic attention.

Senator Reed replied with a speech that would probably four times out of five win an oratorical contest judged by teachers of rhetoric who are suspicious of rhetoric. It is an eminent specimen of what Carlyle called "sham-excellent speech." He takes as a text the advice, "When your feet are on the ground your head should not be in the skies," and he applies it to naval armaments and international relations with perfect coherence and most vigorous language. Senator Brookhart in rebuttal was reduced to epithet and wild assertion.

Perhaps the least effective speech of the debate, but the one with greatest dignity of thought and mastery of method, was that of Senator Norris. Especially pleasing was his ability to make concessions, eliminate irrelevancies, and follow through a progressive series of arguments without jumping or twisting or pausing to halloo. His entire speech (*Cong. Record*, Feb. 1 and 2) is well worth reading and study.

To Senator Norris also goes the credit for the only high comedy of the debate, his quoting, with variations, from *Julius Caesar* to those "regular" republicans who were opposing the President's expressed wish to drop the time-limit from the cruiser bill:

> O you hard hearts, you cruel Senators of party,
> Knew you not Calvin? . . . .

and so on through the lines:

> Run to your houses, fall upon your knees,
> Pray to the gods to intermit the plague
> That needs must light on this ingratitude.

But unlike the Roman commoners the Senators failed to "vanish tongue-tied in their guiltiness," but passed the bill, time-limit included.

V. E. S.

IN THE PERIODICALS

[Items for this department should be sent to A. Craig Baird, University of Iowa.]

WHITE, H. ADELBERT. *Debating in our High Schools.* School and Society, XXVIII, 726, pp. 660-662, November 24, 1928.

The author, by an extensive questionnaire, set out to "study the organization, popularity and results of debating in the high schools." This questionnaire was sent to the Extension Division or some other agency in every state in the Union. Answers were returned from twenty-four. A summary of the returns is as follows [the number in each case represents the question in the questionnaire]: (1) Most of the states have a high-school league with headquarters at the state university. (2) Questions for debate tend more toward the political and economic. (4) After a series of elimination contests the district winners meet at the state university for a final tournament. (5) Interest has been maintained through prizes (eight states), newspaper publicity (six states), or speaking before local organizations. (6) The audiences range from 100 to 4,000. "Seven states note a gradual increase from year to year." (7) The matter of judges is a perennial problem. (8) The trend is toward the single, critic judge system.

What is the result of all this work in high-school debate? The writer adds, "Whether the high-school debaters are making much of an impression on their home communities can hardly be determined. Yet, out of the hundreds of debates on the McNary-Haugen Bill or the Curtis-Reed Bill or some other national education measure, undoubtedly there has been no little sublimation of popular opinion."

These data are significant as indicating the value and influence of secondary school debating. They do, however, raise the other question of the method of the high-school "coach" in turning out his product. As a teacher of freshman speech in college, one sometimes wishes that some of the methods of the high-school director

were a little less extreme and a bit more effective in the art of communication.

FLOYD W. LAMBERTSON, *University of Iowa*

KENYON, ELMER L. *Action and Control of the Peripheral Organs of Speech:* Journ. Am. Med. Assn. 91, 1341-1346, Nov. 1928.

The function of speech is a dependent upon the capability of the human mind to consciously and actively direct a complex anatomicophysiologic mechanism.

"In the normal production of a vocal sound, the succession of acts required are :(1) visualization of the sound to be produced; (2) production of the mouth mold (lightly); (3) compression of the chest muscles, and (4) psychologic excitation of the orolaryngeal muscles to act, or as the mind conceives of it, releasing the sound. The vocal result will be excellent in proportion as (1) the chest action is adequate; (2) the psychologic visualization of the sound is true, and (3) the oro-extrinsic mechanism is controlled in a spirit of lightness or relative passivity." The value of observing the action of the movements of the thyroid cartilage by finger palpation is stressed.

LEE EDWARD TRAVIS, *University of Iowa*

PAGET, EDWIN H. *Logic and Persuasion.* School and Society, XXVIII, 720, pp. 438-442, October 13, 1928.

In this article Paget criticises both Shorey and Simrell for their distrust of the persuasive method. The attitude of Shorey is summed up in his sentence "It is no legitimate function of public education to teach men to overreach and overpersuade their fellows." Simrell follows out the idea with his statement, "The habit of rhetorical thinking largely incapacitates him [the speaker] for disinterested, impartial thought."

Paget challenges these views. He recognizes, with them, the value of "sombre reason and fact" and states that these elements give "strength and permanency to an appeal." But he goes further to show that life is not motivated primarily by fact and reason. Psychologists of all schools are increasingly agreed that "the fundamental basis of human behavior" is in the desires, the emotions, the habits of the individual. These are the "impelling motives" out of which conduct flows. The writer shows the rela-

tion of motivating to the class room, to the realm of politics, and to social reform. Mere knowledge of the facts or the abuses of society do not call out the reformer. It is only when these facts or abuses begin to cut in on his desires or wishes that he acts. He concludes "If this country is to advance under the leadership of educated men, our students must be trained in the methods of leadership, which consists, in no small measure, in writing and speaking effectively. Nor shall we forget that persuasion is of even greater importance as a complement to professional training."

I heartily agree with Professor Paget in his stand. No speech teacher has done his full task unless he has grounded his students in the persuasive method. If, as the opponents of persuasion say, there is too much "super-advertising" and "high-power salesmanship," the individual should understand the technique just as a means of defense. That alone would justify its being taught.

FLOYD W. LAMBERTSON, *University of Iowa*

WITHINGTON, ROBERT. *On College Debating.* School and Society, XXVII, 705, pp. 770-774, June 30, 1928.

According to this writer, "in most colleges debating is as dead as Marley; and yet in most colleges its ghost walks, as Marley's did." In support of this view Mr. Withington discusses in some detail the three major evils which seem to characterize the pale form of the succumbing interest and purpose of college disputation as it is at present organized and conducted. The first defect mentioned concerns the questions debated. They are not vital; they have no definite connection with the lives of the students. The second defect refers to audience passivity. Judges are asked to return the verdicts in the scheduled debates and hence the auditors have a regular insignificant role in the entire procedure. The fact that the audience does not have sufficient opportunity to participate in discussion or judgment leads to conditions which are not in keeping with spirited controversy. And finally, as the third evil in the present system, the speakers are too often insincere in their presentations. They have been obligated to take a side which they cannot honestly champion. Necessity forces them into casts of make-shift conviction which they do not earnestly entertain.

As an avenue of escape from these unsatisfactory by-ways Mr.

Withington practically affirms the British system of debating as the most desirable one. By freeing our debating system from its strait-jacket formality, by discussing problems of current interest, and by admitting of more open discussion in union circles we may be able to create, or at least arouse, that type of "political mind" which will lead to appreciation of, and participation in, the governmental functions in which clear and honest thinking are essential.

This article is valuable in bringing to the attention of debate authorities those ever-present problems with which the coaches and administrators have been attempting to cope during the past years. However, it is felt that the conditions at the present time are not so deplorable as Mr. Withington would have us believe. Perhaps many of the pale ghost forms are after all fairly active flesh and blood organisms. Questions debated often do concern the lives of the students; audiences do cooperate; and student speakers are sincere.

LESTER W. THONSSEN, *University of Iowa*

JOHNSON, ROY IVAN. *Determining Standards in English Composition, I. Standards in Conversation.* The School Review, XXXVI, 10, pp. 757-767. December, 1928. *Standards of English Composition, II. Standards in Round Table Discussion,* XXXVII, 1, pp. 44-48. January, 1929.

These articles comprise material suggestive to the teacher of speech. The two investigations covered an attempt to emphasize the fact that the English Composition curriculum should be redefined in terms of social activities; to suggest the desirability of setting up standards by an analysis of the activities; and to present the specific analyses of two characteristic studies, conversation and group discussion.

In setting up a standard for conversation the investigator secured from interviews, questionnaires, selected readings, and lists of individual difficulties a list of fifty-four conversational traits, such as quick-mindedness, attentiveness, and "democraticness." The next step was to submit this list to a group of "competent judges" (seventy-nine of whom replied) in order to determine the relative importance of the various traits. With the list supplementary statements concerning each trait were submitted. It was

concluded that "ability to think clearly" was the most important of the fifty-four traits, with "ability to use English effectively" ranking second, and "sense of humor" third. Ranking high in the list was "ability to discuss without arguing." We are surprised to discover that according to the report the good conversationalist "never uses argument as a conversational device." Persuasiveness is not listed as one of the traits, but we may assume that is implied in many of those listed.

The list, in spite of the vagueness with which many of the terms would be def. ɔd and in spite of the obvious overlapping, should be of real value to the person who is seeking content for the activity of conversation. These traits can no doubt be translated by a teacher of speech into standards of classroom performance. Here is a gauge by which the student can appraise his own conversational ability and by which the teacher can establish a basis for organizing a speech curriculum.

In similar fashion the problem of round table discussion is analyzed. The data in this case were obtained principally from thirty-five persons who had had experience as leaders of round table discussions and as participants in such discussions. Twenty desirable qualities of the leader were mentioned, including "skill in directing the discussion" and "pleasing voice qualities." For the participants twenty-two desirable qualities were enumerated, such as the "the cooperative spirit" and "sense of humor." Similar investigations of dinner speeches, sales talks, and other special-occasion speeches may be profitable.

A. C. B.

JERSILD, ARTHUR. *Modes of Emphasis in Public Speaking.* The Journal of Applied Psychology, XII, 6, pp. 611-620, December, 1928.

The objectivity of the data presented in this report makes a refreshing contrast with the sort of thing all too often heard in the judgment of public speaking efficiency. The more one studies Mr. Jersild's report, the more one is impressed with its pertinency and value. The more expressions we have of such duplicable and practicable experiments, the sooner will we arrive at a real knowledge of the standard of effective public speaking for our time (if such standard be dependent at all on chronological periods).

But with a study of this experiment there come to mind several questions and suggestions which seem germane. In the first place, the whole audience-speaker situation is artificial. This is in reality "the presentation . . . of an ordinary lecture from notes delivered to an audience attending from compulsion and wholly indifferent to the matter in hand—which situation differs markedly from the average public speaking presentation.

Again, the groups were told that a test for recall would follow. This, combined with the element of curiosity from a class who were anxious to know what new thing was being tried out upon them and who were, therefore, expectantly attentive, might account for the outstanding score of the very first statement and the fall in effectiveness for the second and third. At a lecture given several weeks ago by a foreigner of note to a university audience, the first five minutes of his talk were so disturbed by the late-comers and by the "settling down" of the large crowd, that it would seem doubtful if anyone could hear intelligently what he said. In other words, the one example of public speaking was done in a very different atmosphere from this class experiment.

The fact that the listeners knew that a test for recall would follow, and their desire (or feeling of compulsion) to enter wholeheartedly into the experiment, makes, then, a very different situation from the average audience, indifferent, inattentive, or possibly actually antagonistic.

The experiment, then, was not wholly under control. What would another type of audience do? What would these same or similar groups do if not expecting a recall test or possibly an eventual class grade on the results of their reactions? Sometimes a public speaker is working for immediate action, but more often his speech and the response to it are separated by variable time limits. Would it not be interesting if Mr. Jersild had tested those same groups a month or six weeks later on the recall, and had compared these data with the ones in this present report?

But while these questions inevitably arise, the thought remains dominant that the many readers of this stimulating article who are interested in public speaking will tender their thanks for and their encouragement to similar experiments with the hope that each such discovery may bring us nearer the realization of what constitutes really effective public speaking.

M. F. EVANS, *University of Iowa*

BLANDFORD, R. G. *What is the Value of Phonetics?* Catalogue of Phonetic Books. D. Appleton and Co., New York, 1928.

Mr. Blandford, an Englishman, builds up a case around phonetics "as the Science concerned with speech-sounds, or as the Science of Pronunciation." He clearly outlines the "practical use of phonetics" for language teachers. Finally he hurls a few darts "to the timid or the hostile," and bravely tells "the arrogant" that they do not know as much about phonetics as they think they do.

The stock arguments are brought out with a change of clothes. Learning to speak a foreign language requires an analysis of that language into its component sounds, an artificial process, as compared to the natural process of learning a native language, wherein words and sentences as learned as wholes. The principles of phonetics are tools to help in this analysis, enabling one to know more than merely that his pronunciation differs from another's, that is, *how* he differs. The ugliness of the phonetic symbols, and the belief that phoneticians are campaigning for a spelling reform, are two of the common hostilities to phonetics by language teachers, disregarding those who are out-of-date and too idle to be otherwise.

The statement near the close that "every real phonetician knows how small a part of the phonetic field has yet been ploughed, and what an immense scope there still is for the most fascinating and valuable research . . ." comes as a breath of fresh air. Before reading this sentence I had put such annotations in the margins as "too restricted a definition of a science which is concerned with vocal sounds in all of their manifestations," or "only one small corner played up, for there are many possible fields of application of phonetics besides teaching foreign languages," and a question mark near the statement: "And in English alone the lack of intelligent consideration given to the spoken language has given rise to divergences of dialect that sometimes make it difficult for inhabitants in one section of the United States clearly to understand those in another section."

MILTON METFESSEL, *University of Iowa*

Graduate Study and Research

Heads of departments, professors and graduate students are requested to send to Professor C. H. Woolbert, University of Iowa, information upon the following points:

1. Graduate courses offered.
2. Fields of study provided.
3. Degrees given.
4. Titles of studies under way.
5. Toward what degree offered.
6. Name of professor directing the study.
7. How far advanced.

The Golden Age of American Stock Companies, 1840-1880. Abstract of an essay submitted by CAROLYN GALLAGHER for the degree of Master of Arts at the University of Wisconsin, 1928.

The thesis studies the development of the stock company system, its productions, actors, theatrical standards, and contributions to the evolutionary progress of the theatre in the middle of the Nineteenth Century. Special attention is paid to the work and the significance of A. M. Palmer, Lester Wallack, and Augustine Daly, who as managers, set the theatrical standards of the period. The thesis shows by comparison with commercialized conditions of the present, that the theatre at that time, particularly in the field of acting and direction, had a great degree of artistic purpose, aesthetic sincerity, and good taste, which have since been lost under the domination of less artistic but more commercial managers.

The Contribution of Women to The American Theatre. Abstract of an essay submitted by FLORENCE FELTEN for Degree of Master of Arts at the University of Wisconsin, 1928.

Miss Felton made a study of the records of the American theatre from the earliest times to the present and culled from this history the various women who had done something of real distinction in the theatre. She began with the activities of Mrs. Hallam and then classified the women from the English stage and

the women from the Continental stage who appeared significantly in American performances. She classified in chronologic fashion the prominent native actresses and attempted to evaluate their particular contributions to the period in which they lived. The thesis concluded with a study of the significant work of the leading women of the twentieth century theatre. In addition to the study of the women's contributions to the art of acting she also found those who had done anything significant in play writing, management, direction, or producing. The conclusions reached were that the artistic contributions of women to the theatre were of a much higher character than those of men and that the feminine element which was injected into the theatre is one of its greatest sources of appeal. The thesis also showed that women had worked more consistently for aesthetic rather than commercial reasons.

Radicalism in The Twentieth Century Theatre. Abstract of an essay submitted by CATHERINE GURLEY for Degree of Master of Arts, at the University of Wisconsin, 1928.

Miss Gurley studied movements in the modern theatre with particular emphasis upon the radical activities in Russia and Germany and their effects upon innovations introduced on the American stage. The thesis discusses the cause for the radical revolution and reveals the direct reflection on the stage of political, social, economic, and religious unrest. While treating the subjects from the point of view of social implication, the author also classified the various forms in which radicalism has appeared in scenery, lighting, acting, direction and production. By way of conclusion she evaluated the importance of the iconoclastic movement and concluded that it is a thing which serves to arouse intellectual curiosity leading to experimentation, but which, in its most extraordinary forms, is but an exaggerated fad.

The Rhetorical Theory of Aristotle and the Practice of Demosthenes. By DALE D. WELCH. Abstract of an essay presented for the degree of Master of Arts at Cornell University, 1928.

Four speeches of Demosthenes—On the Embassy, On the Crown, On the Chersonese, and the third Philippic, rendered into English by Pickard-Cambridge, are here examined in the light of Aristotle's *Rhetoric.*

Ethical proof is used in every speech in a variety of forms, and is usually scattered throughout the speech, rather than concentrated. It consists of attempts to show that the speaker is a man of good sense, good will, and good character. Contributory to the persuasiveness of Demosthenes' own character as it appears in the speeches is the impression his whole public career must have made on his fellow-citizens. Pathetic proof is less used. The emotions most often appealed to are shame, anger, emulation. In the third Philippic a fairly definite plan of emotional appeal may be perceived. The orator tries to make the Athenians ashamed of their past actions, indignant with Philip, and determined to emulate the heroic deeds of their forefathers.

It was upon logical proof that Demosthenes depended for his result. Each one of the universal lines of argument is used in one place or another. Although there is great variety in the forms of argument, precedent and induction are clearly favorite forms.

Demosthenes took account of the universal human values recognized by his audience. He knew the qualities which were highly regarded by the Athenians, and based his appeals on their desire for happiness, the good, the pleasant, the virtuous, the honorable, and the just. Yet these concepts hardly appear on the surface of the speeches; instead, they underlie the concrete arguments pertinent to the specific occasion, and constitute the background which the speaker recognizes and to which he adapts his material.

Demosthenes makes the most of the influence of the occasion as a factor in public address. He adapts his material both to the nature and to the knowledge of his audience. Much indirect recognition is given to the form of government under which they live, although definite appeals in the name of democracy are infrequent. The external facts which influence the occasion are often used: Demosthenes frequently has a decree or a letter read, or a witness called. There is no indication of specific adaptation to men of different ages and positions in life.

In three respects these speeches display characteristics which have not their counterpart in the Aristotelian theory. Demosthenes is clever in the distribution of emphasis, skilful in controlling the tone of the whole speech, and careful to preserve its unity.

In conclusion: the *Rhetoric* of Aristotle is inclusive, definite, practical, and sound. If certain qualities of good speaking are not

suggested in the treatise, still they are attained, not by violating Aristotle's principles but by expanding them. The oratory of Demosthenes is studied application of sound principles by an intelligent and sincere man. Demosthenes did not apply the theory of Aristotle in the sense of having been trained by the philosopher, but he recognized the guidance of essentially those principles which Aristotle formulated when both men were at the height of their powers.

A Critique of the Teachings of Francois Delsarte in Terms of An Objective Attitude toward Mind. By E. J. SPADINO. Abstract of an essay submitted for the degree of Master of Arts at the the University of Iowa, 1928.

In psychological views Delsarte accepted in body the famous triune hypothesis which promulgated these postulates: (1) that the ego or self is made up of three separate entities, namely, the physical, moral, and intellectual persons, (2) that the physical entity is the body which is sensitive to the material world about it, (3) that the soul is some sort of spirit or power which makes us moral and which is *en rapport* with God, (4) that the mind is a psychic power which has intercourse with a spiritual world and which directs our intellectual activity.

Moreover, Delsarte believed that there were three mechanisms in the human body; the function of each of these was to express one of the three phases of the ego. The voice-producing machinery was to express the feeling of the physical entity; the articulatory machinery, the intellectual entity; and the muscular machinery, the moral entity. In ordinary action, thought Delsarte, each of these three mechanisms of the body does not act alone to the entire exclusion of the others; at least two may act together to produce complicated action. This complicated action was supposed to be primarily of one sort, mental, for instance, but must be accompanied by activity of the vital (physical), or moral mechanism. Therefore, the problem of classifying these actions was not threefold, but three times threefold. Delsarte made the resulting ninefold classification thus: mento-mental, moro-mental, vito-mental; mento-moral, moro-moral, vito-moral; mento-vital, moro-vital, vito-vital.

From a detailed critical analysis of the teachings of Delsarte, the following conspectus seems justifiable:

1. The triune hypothesis upon which Delsarte based the organization of his system is an outworn theory of little practical use. The art of expression, then, is not concerned with the reciprocal action of a hypostatized, supermundane mind and a body, but with the functioning of the body alone. Any errors that Delsarte made in his work were made because of his psychological beliefs; he did not know the nature of human beings.

2. The classification of actions made by Delsarte was made from arbitrary distinctions meant to fit theoretical conceptions rather than distinctions on a basis of fact. His drawings and explanations of gestures were made on the assumption that a particular gesture of any part of the body had a meaning irrespective of the movements of any other parts of the body. From the point of view of objective psychology, gestures and attitudes must be considered as acts of body-wide extent.

3. Delsarte believed in having the students learn a technique of platform presence and action so well that, once learned, it would continue by automatic control. Such a self-running mode of action would be the groundwork upon which to superimpose extemporaneous thought and feeling. This is considered a sound pedagogical principle by the foremost authorities in the field of speech today. It is only in the methods of attaining this end that the men of today differ with Delsarte.

4. Delsarte had faith in the efficacy of exercises. Delsartism is not a system of calisthenics; it is a method of developing strength, grace, and ease in effective expression.

5. At a time when public speaking and acting was a matter of sweeping gestures, voluminous voices, and conventionalized poses, Delsarte proposed and taught a realistic technique of speaking and acting based upon observations of people in everyday life. His work was outstanding in his own time; it did produce results. However, his influence upon men succeeding him was his greatest contribution in the field of speech. He was both instructive and inspiring. From his work has been developed through a series of steps the courses in speech training now offered in the more advanced colleges and universities. He deserves highest commendation for instigating a new era in the history of speech teaching—the era of realism.

The Relation of Certain Group Tests to the Prediction of the Ability of Students in an Elementary Course in Speech. By HORACE RAHSKOPF. Abstract of an essay submitted for the degree of Master of Arts at the University of Iowa, 1927.

This study attempts to determine the possibility of predicting, by the use of certain objective group tests, ability as measured by grades of University of Iowa Students in the course in "Principles of Speech" who do not have marked speech defects requiring clinical treatment.

The tests studied are: (1) University of Iowa Student Information Blank. (2) Pressey X-O Tests, Form B. (3) The Freshmen Entrance Examinations at S. U. I.

The Information Blank is given to all freshmen entering S. U. I.; it is a study of social adjustments. Scores represent numbers of answers which extensive study has shown the best students to make most often, and have shown a correlation with grades in general of .567.

In the Pressey Tests the examinee is instructed to cross out words in a way designed to reveal his emotional reactions and stability. Experiments indicate that these tests have a higher validity in predicting scholastic achievement than certain intelligence tests.

The Entrance Examinations are :(a) Iowa Comprehension Test, D-2; (b) Iowa High School Content Examination, B-1; (c) English Aptitude, Revision B; (d) English Training, Revision B. The composite score on these tests is a measure of intelligence, and has a high validity in predicting general academic success.

Grades correlate with pooled scores on the Pressey Tests .473-.031 (P. E.); with composite scores on the Freshmen Entrance Examinations .389-.034 (P. E.); with scores on the Student Information Blank .366-.034 (P. E.). The multiple correlation between grades and scores on all three tests together is .535.

These figures indicate that in a large number of grades predicted from scores on all three tests studied about 68 of every 100 will differ from the grade actually received by not more than two grades (i. e., A, B-, B, B-, etc.) in each direction, or within a range of four of the eleven grades in the distribution. (The standard error of estimate is 2.124.) Pure guessing could name in advance about 68 of every 100 grades within a range of error of

a little more than five of the eleven grades. (The zero order S. D. of the grade distribution is 2.514.) The remaining 32 of every 100 may differ from the grade actually received by any number of grades in the distribution. This does not indicate useful prediction.

There are three possible reasons for these results:

(1) Grades may be an unreliable measure of ability in "Principles of Speech."

(2) The tests studied may not be valid measures of the fundamental skills involved.

(3) It may be impossible to predict achievement with objective group tests of any kind. From the multiple correlation obtained, however, it seems safe to infer that such tests might be developed which would accomplish successful placement in "Principles of Speech."

ASSOCIATION NEWS

MINUTES OF THE THIRTEENTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, HELD AT THE HOTEL STEVENS DECEMBER 27TH, 28TH & 29TH

A complete issue of the QUARTERLY JOURNAL would be necessary for a full report of the proceedings of the 1928 convention. Viewed from almost any angle it was the most successful convention in the history of the ASSOCIATION. Not only did the attendance break all previous records but the ASSOCIATION found itself in the best financial condition in its history and embarked on a number of enterprizes that should prove of considerable significance. These minutes record the more important actions of the ASSOCIATION, listed by topics rather than in the order in which they were passed upon.

I. RECORD OF ATTENDANCE

Approximately three hundred and fifty delegates were registered, as compared with three hundred three at the Chicago convention two years ago. Space is not available to give the names of all delegates, but the following geographical distribution will show how nearly national our convention was in the matter of attendance.

Illinois	57	Nebraska	3
Michigan	48	S. Dakota	3
Iowa	36	Colorado	3
Wisconsin	35	Washington	3
Minnesota	23	Canada	2
Ohio	21	W. Virginia	2
New York	15	Alabama	2
Kansas	11	Arkansas	2
Missouri	9	Washington, D. C.	1
Maryland	9	S. Carolina	1
California	7	North Dakota	1
Massachusetts	7	Florida	1
Pennsylvania	5	Georgia	1
Kentucky	4	New Hampshire	1
Texas	4	Louisiana	1
Oklahoma	4	Tennessee	2
New Jersey	4		

II. ADOPTION OF NEW CONSTITUTION AND BY-LAWS

At the Cincinnati convention Professor A. T. Weaver in his President's address urged the necessity of a complete revision of our constitu-

tion and by-laws. In accordance with this recommendation Professor J. P. Ryan, President of the NATIONAL ASSOCIATION for the year of 1928 appointed the following committee:

A. T. Weaver, Chairman
J. A. Winans
J. M. O'Neill
H. B. Gough
Donald Hayworth, Secretary

The committee presented its report at the meeting of the Executive Council on the evening of December 26th. A number of revisions were suggested by the Executive Council and incorporated in the committee report. The constitution as here given was adopted by the National Association on the morning of December 27, 1928.

CONSTITUTION

ARTICLE I. NAME

The name of this association shall be, THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

ARTICLE II. OFFICERS

The officers of this association shall be:

President
Vice-Presidents, as hereinafter provided
Executive Secretary
Editor of the QUARTERLY JOURNAL OF SPEECH
Editor of Research Studies
Members of the Executive Council

ARTICLE III. EXECUTIVE COUNCIL

Section 1. The Executive Council shall consist of: the President, the Executive Secretary, the Editor of the JOURNAL, the Editor of Research Studies, all who have previously held these positions, and three members elected at large.

Section 2. Regular meetings of the Executive Council shall be held each year on the evening preceding, and at noon of the last day of, the national convention. Other meetings may be called by the President.

Section 3. The Executive Council shall be the ultimate authority in all matters relating to the association, except as otherwise provided in the constitution and by-laws.

Section 4. The President of the Association shall be president of the Executive Council.

ARTICLE IV. DUTIES OF OFFICERS

Section 1. The President shall prepare the program for the national convention, preside at all business meetings of the Association and of the Executive Council, and represent the Association before other academic organizations. He shall consult with the Executive Secretary in the formulation of any plans involving the expenditure of any considerable sum of money.

Section 2. The First Vice-President shall assist the President and perform the duties of the President on occasions of the latter's disability or absence.

Section 3. The other Vice-Presidents shall perform whatever specific duties may be assigned to them by the Executive Council or President.

Section 4. The Executive Secretary shall perform all the ordinary duties of Secretary and Treasurer of the Association. He shall also serve as Business Manager of the JOURNAL. He shall be responsible to the Executive Council and shall furnish them with a complete annual financial report. If the Executive Secretary wishes additional authority when the Executive Council is not in session he may proceed with the permission of the President and Editor.

ARTICLE V. MEMBERSHIP

Section 1. Membership in this Association shall be open to any teacher of Speech upon application.

Section 2. The executive Secretary shall grant membership to any other applicants upon written recommendation by any other two members of the Executive Council.

ARTICLE VI. AMENDMENTS

Upon recommendation of the Executive Council this constitution may be amended at any meetting of the Association by a two-thirds vote of a quorum.

BY-LAWS

ARTICLE I. ELECTION OF OFFICERS

Section 1. The President, Vice-Presidents, and one of the three members of the Executive Council to be chosen at large shall be elected by the Association at each convention. Nominations for this election shall be made by a committee of five chosen in the following manner: Without nominations from the floor the tellers shall distribute blank ballots on which each voter shall place the names of five members of the Association who are eligible to serve on the committee. No ballot containing more or fewer than five names shall be counted. The five members receiving the highest number of votes shall constitute the committee, the one with the largest plurality being chairman. Any ties in the voting shall be broken by the President. No one shall serve on the committee more than once in three years. The nominating committee shall propose one or more names for each office. Before proceeding to a ballot the President shall always call for additional nominations from the floor.

Section 2. The Editor of the JOURNAL shall be elected in the manner provided above except that he shall hold office for three years.

Section 3. The Executive Secretary shall be elected by the Executive Council for a term of three years.

Section 4. The President and Editor shall be ineligible to succeed themselves.

Section 5. When an Editor of the QUARTERLY JOURNAL OF SPEECH takes office all other positions on the editorial staff shall automatically be vacated, leaving the incoming Editor free to organize his staff. The Editor shall consult with the Executive Secretary on all matters involving considerable expenditures.

ARTICLE II. DUES

The dues shall be $2.50 per year, payable in advance. This sum shall cover membership in the Association and subscription to the JOURNAL. A fee of $1.00 shall be paid by each person in attendance at the national convention.

ARTICLE III. MEETINGS

National conventions shall be held each year at a time and place to be designated by the Executive Council.

ARTICLE IV. COMMITTEES

Section 1. The Executive Council shall elect a Research Committee the chairman of which shall hold office for three years and act as Editor of Research Studies.

Section 2. Other committees may be appointed by the Executive Council, the President, or the Executive Secretary.

ARTICLE V. QUORUM

Section 1. A quorum at any meeting of the Executive Council shall be eight members.

Section 2. A quorum of the Association shall be one-fourth of the members registered at the national convention.

ARTICLE VI. AMENDMENTS

These by-laws may be amended by a two-thirds vote at any meeting of the National Association.

III. TREASURER'S REPORT

The financial report of the business manager and treasurer is summarized in the following statement of receipts and expenditures:

Receipts

Subscriptions	$3,133.38
Advertising	516.16
Sale of old Copies	117.58
Misc'l. (Incl. last year's balance and convention fees)	1,249.97
Total	$5,017.09

Expenditures

Flanigan-Pearson for printing	$2,644.10
Office expenses of editor and business manager	623.15
Secretarial help for Business Manager	327.77
Miscellaneous	607.72
Total	$4,202.74

The balance on hand at the close of the financial year was $814.35.

The following excerpts from the business manager's report indicate his ideas concerning the future policies of the Association:

"When I think of the future of the Association, three points stand uppermost in my mind:

First—Although there are still many colleges and normal school teachers who do not belong to the N. A. T. S., future increases in membership must come largely from the secondary schools.

Second—In order to secure this increase we will have to issue some supplements devoted exclusively to secondary school problems.

Third—Some plan of affiliating state and local associations must be devised so that teachers on the payment of one fee will become members of both organizations."

IV. ELECTION OF OFFICERS FOR 1929

At the first business session of the Convention the following nominating committee was elected:

A. T. Weaver, Chairman
A. Craig Baird
Ralph Dennis
Harry P. Gough
John T. Marshman

This committee presented the following report which was unanimously accepted by the Convention:

Nominations:

President—F. M. Rarig—University of Minnesota

1st V. President—(In charge of local arrangements for 1929 convention). A. B. Williamson, New York University

2nd V. President—W. Arthur Cable, University of Arizona

3rd V. President—(Representing Teacher's Colleges). C. P. Lahman, Western State Teachers College, Kalamazoo, Michigan

4th V. President—(Representing Secondary Schools). Alice Evelyn Craig, Polytechnic High School, Los Angeles, California.

Members of Executive Council:

For 3 yrs.—Dean Ralph Dennis, Northwestern University.

For 1 yr.—J. Walter Reeves—Peddie School, Hightstown, N. J.

Executive Secretary:

Under the terms of the new constitution the Executive Secretary is chosen by the Executive Council. H. L. Ewbank was re-elected to this office for a three-year term.

V. COMMITTEE REPORT AND RESOLUTIONS CONCERNING SPEECH ACTIVITIES IN SECONDARY SCHOOLS

Previous to the Convention, President Ryan appointed Rupert L. Cortright, Syracuse University, Chairman of the Secondary School Section.

Mr. Cortright promptly appointed a committee to bring before the Convention a definite program of action. Because of very limited time the Chairman considered availability plus capability and appointed Professor Preston H. Scott, Speech Director of the Detroit Public Schools, Miss Georgia Barnes of Vocational High School, Syracuse, and Professor Edwin H. Paget, Director of Forensics of Syracuse University. This Committee presented to the Convention its report, a brief review of which follows:

FOREWORD

Perhaps the most serious problem now confronting the teacher of speech is that while speech education in the secondary school has made rapid advancement in the last few years, it is even yet reaching only a small minority of the total enrollment. Unless a definite program for improvement in secondary school education is adopted and vigorously enacted by the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, our greatest potentiality will remain unrealized. In its realization, not only secondary schools, but also colleges and universities will be vitally affected. Their departments of speech receive from the high schools all too few students who are well trained in speech fundamentals and who desire advanced speech training. Neither do they have a large number of students planning to teach speech in secondary schools, for at the present time the demand for carefully trained teachers of speech is far less than it would be had the work in the secondary school kept pace with the remarkable growth of speech education in colleges and universities during the last fourteen years.

As a further result, public appreciation of the value of the work, especially by the parents of our students, is infinitely less than it would be if a vigorous campaign established the desire for universal training. At present, the parents of the nation do not regard this training as essential as that in English, history, penmanship, algebra, and many other subjects. That thousands of students should have their first course in the fundamentals of speech in their first, second, or third year in college is an astonishing fact,—a fact which illustrates the feebleness of our influence in the primary and secondary fields.

For some years teachers of speech have recognized this weakness. The carefully planned syllabus and reports prepared by the Committee headed by Professor A. M. Drummond of Cornell University was an excellent beginning. But their recommendations have not been energetically pushed. At the 1926 Convention at Chicago, Dean Ralph Dennis of Northwestern University outlined a progressive program, but this has been neglected. Everywhere we find the opinion that "Something should be done about" secondary education. This Committee, therefore, advances the question:—Why not decide upon a five-year program and make adequate provision for the execution of the program?

The Committee submits the following analysis of existing conditions:

I. WITHIN THE HIGH SCHOOL.
   1. Lack of trained speech teachers.
      a. Most school boards do not require a teacher who has majored in speech and has done or expects to do graduate work therein.
      b. Speech work is often "wished on" the teacher of English, or some young girl who has had a few lessons in "elocution," or some young man who has been in an intercollegiate debate.
   2. Subordination to other departments.
      a. The English department usually fails to understand the problems of the teacher of speech or to provide adequate encouragement for the expansion of speech courses.
      b. Oral English is often considered a substitute for speech training.
      c. Even when a speech teacher is employed, the speech work is often sandwiched in with the English course.
   3. Failure to achieve adequate academic dignity.
      a. Speech teacher does not do or does not make known to administrators research work or important school and civic projects.
      b. Speech teacher is often denied equality, being required to direct extra-curriculum work in addition to a full schedule.
   4. Failure to keep pace with university and college progress.
      a. Many instructors do not subscribe to the QUARTERLY JOURNAL OF SPEECH.
      b. Many instructors are not acquainted with the purposes of the state, sectional, and national conventions, and many who are informed do not attend.
   5. Failure to arouse in the community an intense appreciation of the value of speech training.
      a. This intense appreciation, which will ultimately lead to an insistent demand for several years of required speech work in all secondary schools can be secured by:
         1. Widespread and long-continued exposition of the more fundamental values of speech work and public speaking, including:
            a. Ability to persuade others.
            b. Ability to speak readily, easily, and conversationally in even the most unexpected and critical situation.
            c. Correction of personality defects; strengthening of favorable personality traits.
            d. Correct phrasing and centering in reading.
            e. Correction of speech defects.
            f. Aesthetic appreciation through habit-forming activities.
            g. Defense against non-social, illegitimate appeals, advertising, quacks, popular prejudices, etc.

h. Training in citizenship by arousing interest in the discussion of political, economic, social, moral, and religious issues.

i. Ability to coordinate the knowledge gained from other curriculum subjects and to present that coordinated knowledge in a manner which will move the community to favorable action.

2. Elimination of unimpressive and poorly advertised public speech activities.
   a. Exhibitionism in interpretation.
   b. Over-coached debate teams.
   c. Triviality and worthlessness in plays.
   d. Bombastic delivery in oratorical contests.
3. Proper use of newspaper publicity supplemented occasionally by banquets and other mediums for the expression of the community's admiration and commendation.

II. Lack of Co-operation on Part of Universities and Colleges.
1. Failure of most universities to establish an *entente cordiale* with high schools.
   a. Such as is secured by state speech conventions sponsored by leading universities and colleges (as that by U. of Iowa).
   b. Sending of information, bulletins, and research papers of interest to secondary school speech teachers.
   c. Conducting of extensive debate leagues, extemporaneous speaking and oratorical contests having legitimate educational aims.
   d. Sponsoring of state and sectional dramatic tournaments.
2. Failure of the University to demand high school speech courses upon which the university courses may build. (Such as is done in English, Mathematics, Foreign Languages, etc.)
   a. The syllabus published by the Committee headed by Professor Drummond of Cornell University has not been widely adopted.
      1. Minimum essentials agreed upon by the Association have not been repeatedly called to the attention of superintendents, principals, and high school teachers of speech.
   b. High school courses must be made sufficiently uniform to deserve the characterizations of standardized courses. Inasmuch as secondary education is being more and more dominated by colleges of education, and by state departments, as is pointed out by President Rarig (Minnesota), this responsibility is a real one.
   c. There should be active direction of all speech activities so they will touch the life of every pupil beginning at least with entrance into the Junior High School.
3. Failure to co-operate with departments of education and with normal schools to secure required speech training for all prospective speech teachers.

a. The teacher who cannot speak easily, clearly, and pleasingly without hesitation or annoying mannerisms is at an enormous disadvantage in the classroom.

b. Since the speech habits of the teacher are always unconsciously imitated by the pupils they should be directed and developed by a skilled teacher of speech during the entire preparatory period.

The Committee points out that speech education in the secondary school may be vastly improved through the adoption by the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH of a constructive program including:

The appointment of a permanent Committee for the Advancement of Speech Training in Secondary Schools and a permanent Director of Public Relations for the National Association who will coordinate the publicity of the various committees of the Association and bring the aims and values of speech training to the attention of both the academic world and the citizens of the nation. This Committee and Director of Public Relations should:

1. Send out all advance notices to educational magazines and bulletins.
2. Supply information concerning programs and activities in other states, cities, and districts.
3. Cooperate with the Business Manager in carrying forward a vigorous program for enlarging the circulation of the QUARTERLY JOURNAL OF SPEECH, especially among high-school teachers.
4. Describe the method of organization, and the accomplishments of the rapidly growing state associations of teachers of speech, such as those in Iowa, Indiana, Ohio, etc.
5. Arouse widespread interest in sectional and national speech conventions.
6. Publish a popularized, coherent report of conclusions, recommendations, and significant developments of each convention.
7. Provide competent and persuasive speakers for conventions of educators, superintendents, and principals. (This was forcibly brought to the attention of the Convention last year by ex-President of the Association, A. T. Weaver.)
8. Provide state legislators with information and recommendations concerning laws and regulations in other states affecting required speech courses, required speech work for teachers' certificates, free clinics for speech defects, and otherwise promoting speech work.
9. Arrange for circulation of reprints of interest to the profession.
10. Provide thorough publicity concerning unusually successful state high-school debate, oratorical, and extemporaneous speaking leagues, and play tournaments.

a. The publicity, of course, would be impartial, neither favoring nor opposing the adoption of such leagues throughout the forty-eight states.

11. Provide information concerning the most effective methods of supplying speakers for luncheon clubs, parent-teacher meetings, civic organizations, churches, granges, discussion groups, women's clubs. (As done by Wabash, Syracuse, Purdue, Marquette, Southern California, and others.)

12. Secure nationwide cooperation with the National Federation of Women's Clubs making for the adoption of speech training in all primary and secondary schools.

13. Cooperate with and take leadership in directing all movements arousing widespread interest in speech.

Finally, The Committee for the Advancement of Speech Training in Secondary Schools unanimously recommends, and the largest Secondary School Sectional Meeting in the history of the National Association further unanimously recommends:

I. That a Permanent Committee for the Advancement of Speech Training in Secondary Schools be appointed by the incoming President with the advice of the Executive Council.

II. That this Committee cooperate with future officers of the Association in energetically executing the program agreed upon.

III. That this Committee present to each annual speech convention a report of its accomplishments.

IV. That the officers of the National Association consider means of securing adequate financial support for a five-year program.

V. That a permanent Director of Publicity be appointed to cooperate with the Committee in giving nationwide publicity to the vigorous and long-continued efforts of the Committee.

VI. That the Editor of the QUARTERLY JOURNAL OF SPEECH publish a summary of resulting discussion and final action upon this vital project.

The General Assembly of the Convention adopted the foregoing recommendations on Friday afternoon, December 28, 1928. Upon advice of the Executive Council, President Frank M. Rarig appointed the following Committee:

Preston H. Scott, Speech Director for Detroit Public Schools.
Clara Krefting, Worthington High School, Worthington, Minnesota.
J. Walter Reeves, Peddie School, Hightstown, New Jersey.
J. Richard Bietry, Western State Teachers College, Kalamazoo, Mich.
Stella H. Price, South Hills High School, Pittsburgh, Pennsylvania.
Rupert L. Cortright, School of Speech, Syracuse University, Chairman.
Ralph Dennis, School of Speech, Northwestern University, Financial Director.

Edwin H. Paget, Director of Forensics, Syracuse University, Director of Publicity and Director of Public Relations for the National Association.

Dean Ralph Dennis of the Northwestern University School of Speech, in starting his financial drive, laid down a challenge to the Association members when he announced his School would contribute $500 annually for five years and asked others to add similar contributions until at least an annual sum of $5000 should be available. Others have responded and it is hoped that every school will make some definite contribution to the fund.

The work of the Committee is already well under way. This is a venture on behalf of the entire profession and it must have the continual and dependable support and assistance of all secondary school, college, and university teachers. The Committee is now working upon the method of determining the minimum essentials upon which the profession may agree.

Respectfully submitted,
R. L. CORTRIGHT, *Chairman*

VI. RESOLUTIONS CONCERNING SPEECH ACTIVITIES IN TEACHERS COLLEGES

The following resolutions were formulated by a committee representing the Teachers Colleges and presented to the section on Speech Activities in Teachers Colleges and Normal Schools at the Chicago convention December 27, 1928. They had previously been approved by the Executive Council. On December 28 they were presented during the business session and unanimously adopted:

I. That there be a section devoted to the interests of teacher-training institutions *at each national convention.*

II. That a representative committee be appointed to make a thorough study of the speech program in teachers colleges and normal schools throughout the country, and report with recommendations within two years.

III. That a member of Executive Council or a vice-President be chosen to represent the viewpoint of the teachers colleges.

C. P. LAHMAN, *Chairman of Section*

Professor C. P. Lahman of Western State Teachers College, Kalamazoo, Michigan was elected vice-President in accordance with the third recommendation. He will also be chairman of the committee authorized in the second recommendation.

Personnel of the Committee on Teachers Colleges and Normal Schools of the National Association of Teachers of Speech
(Each member is responsible for the states indicated)

Margaret Mary McCarthy, State Normal School, Cheney, Washington.
Washington, Oregon, Idaho

Mary K. Sands, State Normal College, Dillon, Montana.
Montana, North Dakota
Virginia Sanderson, San Jose State Teachers College, San Jose, Calif.
California
Lucy Neely McLane, Colorado State Teachers College, Greeley, Colo.
Colorado, Arizona, New Mexico
Maud Webster, East Texas State Teachers College, Commerce, Texas.
Texas, Louisiana, Mississippi
J. R. Pelsma, Kansas State Teachers College, Pittsburg, Kansas.
Kansas, Oklahoma, Arkansas
John Shaver, Northeastern Missouri State T'chers College, Kirksville, Mo.
Missouri, Kentucky, Tennessee
Kathryn Robb, State Teachers College, St. Cloud, Minn.
Minnesota, South Dakota
J. Russell Lane, State Teachers College, La Crosse, Wisconsin.
Wisconsin
Mary Virginia Rodigan, State Teachers College, Milwaukee, Wis.
Iowa, Nebraska
Verna Grubbs, Illinois State Normal University, Normal, Ill.
Illinois, Indiana
F. B. McKay, Michigan State Normal College, Ypsilanti, Michigan.
Michigan, Ohio
Vera Alice Paul, Georgia State Teachers College, Athens, Ga.
Georgia, Alabama, South Carolina, North Carolina
Paul F. Opp, Fairmont State College, Fairmont, West Virginia.
West Virginia, Virginia, Maryland
Effie G. Kuhn, New Jersey State Normal School, Trenton, New Jersey.
New Jersey, Rhode Island, Connecticut
Edna Arnold, State Teachers College, Shippensburg, Pa.
Pennsylvania, New Hampshire
Jane Dorsey, Teachers College, Columbia University, New York City.
New York, Vermont
Louise Kingman, State Normal School, Framingham, Mass.
Massachusetts, Maine
C. P. Lahman, *Chairman*, Western State T'ch'rs, College, Kalamazoo, Mich.
Washington, D. C., Hawaii, Philippine Islands

Advisory Members

A. B. Williamson, Washington Square College, New York University.
Representing colleges and universities
Gladys Borchers, University of Wisconsin.
Representing university teacher-training
Ursula Eichenberger, Towson State Normal School, Baltimore, Md.
Critic teacher, representing elementary schools
C. D. Crawford, Oak Park High School, Oak Park, Illinois.
Representing high schools

Mildred Harter, Gary Public Schools, Gary, Indiana.
Representing auditorium directors

VII. RESOLUTION AUTHORIZING THE CREATION OF A PERMANENT SECTION ON DRAMATICS

The Executive Council presented a resolution authorizing the creation of a sectional organization for those of our association who are especially interested in dramatics. President Rarig has appointed E. C. Mabie of the University of Iowa, Chairman of the committee in charge of drawing up the constitution and organizing this section.

VIII. RESOLUTION CREATING A PERMANENT SECTION FOR THOSE CONCERNED WITH EXTENSION SPEECH ACTIVITIES

The Executive Council authorized President Rarig to arrange for a sectional meeting at the next convention for those who deal with speech activities off the campus. G. E. Densmore, Manager of the Michigan High School Debatitng League, was appointed Chairman of this section for the next convention.

IX. RESOLUTION ON INTERNATIONAL DEBATING

The convention received a resolution from those present at the round table meeting on debating, asking the appointment of a committee to investigate the international debating now being carried on and to report their findings at the next convention. The following committee was appointed:

Hoyt Hudson, Chairman
A. Craig Baird
Frederick B. McKay
Raymond F. Howes
Robert Burlingame

X. REPORT OF AUDITING COMMITTEE

The Auditing Committee consisting of

Ray K. Immel, Chairman
Henrietta Prentiss
Wm. E. Utterback

reported as follows:

"The committee appointed by the President to audit the Treasurer's books has met with the Treasurer, examined his accounts and hereby expresses its approval of the work of the Treasurer for the year 1928. The books have been well kept and the committee congratulate the Association on the successful state of its finances as shown by the Treasurer's books."

The report was accepted by vote of the Association.

XI. THE COMMITTEE OF RESOLUTIONS CONSISTING OF

John Dolman Jr., Chairman
Sarah M. Stinchfield
Ralph Dennis

Presented the Following Report which was accepted by the Convention.

1. *Resolved*—That the thanks and appreciation of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH be extended to the retiring officers for their labors on behalf of the ASSOCIATION and for the excellent convention program which they have arranged.

That the thanks and appreciation of the Association be extended to the Editor of the QUARTERLY, Mr. Hunt, and to the Executive Secretary, Mr. Ewbank, for their loyal and continued labor and for their success in raising the QUARTERLY to its present high level of excellence.

That the thanks of the Association be duly extended by the officers to the management of the Hotel Stevens, the Oakland Square Theatre and the Goodman Memorial Theatre for their various courtesies to the Association.

2. President Ryan read the following letter from Thomas C. Trueblood, for over forty years head of the Public Speaking Department at the University of Michigan:

"My dear President Ryan:

Will you convey my cordial greetings to the National Association of Teachers of Speech, and the wish that this may be the largest, the most enthusiastic and the most profitable meeting in the history of the association.

I am with you in spirit—but the sunshine, and golf of Florida are too fine to leave at this season of the year.

The compliments of the season to my good friends and my old students.

Most sincerely,

THOS. C. TRUEBLOOD"

The Association responded to Professor Trueblood's letter with the following telegram:

"The NATIONAL ASSOCIATION greatly appreciated your letter and regrets your inability to be with us. They send best wishes for a pleasant winter in the sunny south."

3. As the Convention was adjourning it learned of the death of Robert McLean Cumnock, Dean Emeritus of the Northwestern University School of Speech. Ralph Dennis was appointed to prepare an appreciation of his life for publication in the JOURNAL and the following telegram was sent to the Cumnock family:

"The Association learns with regret of the death of Dean Cumnock and expresses its appreciation of his long and distinguished services to the cause of speech education."

4. The American Academy of Arts and Letters, Carnegie Hall, New York City.

The Association took favorable note of the work being done by that Association in promoting good Radio speaking and authorizing the Secretary to send the following telegram:

"The National Association of Teachers of Speech, in convention assembled at Chicago, Illinois, December 28, 1928, notes with deep appreciation the effort now being made by the American Academy of Arts and Letters on behalf of better speech in America in connection with radio broadcasting."

5. The Association also sent the following telegram to the Academy of Motion Picture Arts & Sciences, Roosevelt Hotel Bldg., Hollywood, California.

"The National Association of Teachers of Speech in convention assembled at Chicago, Illinois, notes with deep appreciation the efforts of the Academy of Motion Picture Arts and Sciences to keep the speech standards of the talking pictures on a high level and pledges its support and cooperation in the continuance of these efforts as vital to the cultural standards of the country."

6. On motion of E. C. Mabie the ASSOCIATION voted the sum of $400.00 to the Business Manager of the JOURNAL in recognition of his four years service in that capacity.

7. The 1929 convention, according to the schedule adopted two or three years ago, will be held in New York. Professor A. B. Williamson of New York University is cooperating with President Rarig in the making of local arrangements.

H. L. EWBANK, *Executive Secretary*

Two meetings of the American Society for the Study of Disorders of Speech were held as section meetings at the time of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH in Chicago, in December, and were followed by a business meeting in which the following officers were elected for the coming year: President, Dr. Elmer L. Kenyon, Chicago, Ill.; Vice-President, Samuel D. Robbins, Boston, Mass.; Treasurer, Alvin C. Busse, New York University; Secretary, Sara M. Stinchfield, Mount Holyoke College. An interesting meeting on Terminology in the Field of Speech Correction attracted a good many visitors and it is interesting to note that a preliminary classification of speech terms in the field of speech correction will soon appear in various journals.

THE 1929 CONVENTION

The next convention will be held in New York City. Later announcement will be made as to the place of the meetings and as to the hotel headquarters.

It was the concensus of opinion at the last meeting of the Executive Council that a general invitation should be issued to all members of the Association to present manuscripts for the next program on such subjects as they may wish to discuss. It is hoped that many members of the Association will accept this invitation and send such manuscripts to the President not later than October 15th, 1929.

It should be understood that if this invitation is accepted by a con-

siderable number, with the result that a large number of manuscripts of outstanding merit are presented, the subjects of these papers will naturally have an important effect in helping to determine the next program.

It should be further understood that the Executive Council reserves the right to pass judgment on the merit of these papers. It may furthermore be necessary to decline some papers because they cannot be fitted into whatever plan may be adopted for the program as a whole.

Submit papers of any length you desire, but keep in mind the point of caution that a manuscript of book-length, unless extraordinarily interesting, would not be read. If your paper is selected, you may feel free to speak extemporaneously within the time allotted you. The time limit of each paper or speech will be printed on the program.

Make your plans now to attend the next convention. On to New York!

FRANK M. RARIG, *President*

NEWS AND NOTES

[Material for this department should be sent directly to Miss Lousene Rousseau, 30 Clinton Street, Brooklyn, New York.]

Teachers of Speech everywhere are undoubtedly interested in the plan for the award of a gold medal to the radio announcer who, in the judgment of the American Academy of Arts and Letters, assisted by a committee from the National Institute of Arts and Letters, has demonstrated the best diction in his radio announcements between December and March. The decision is to be based on pronunciation, articulation, quality of tone, accent, and general cultural effect.

The National Oratorical Contest on the Constitution is with us once again. By sheer force of numbers it is forcing itself upon the attention of the teacher of Speech, who must be vitally concerned when the number of students entering the contests reaches the hundreds of thousands, as it does this year. Designed to stimulate in future voters an interest in and respect for the Constitution as the fundamental law of the land, the contest is offered as a contribution to better citizenship rather than to better speech.

The high-school boy or girl winning the regional championship in each district will qualify for the finals in Washington, the winner in this contest to represent the United States at the International Oratorical Contest to be held in the same city next fall. Each regional representative will be awarded one thousand dollars cash, a gold medal, and a three months trip to South America.

During the Summer Session at the School of Speech at Northwestern University the following members of the regular staff will be in residence: Dean Ralph Dennis, Dr. Clarence Simon, J. Manley Phelps, Garrett Leverton, Howard Berolsheimer, Miss Belle Kennedy, Harold Ehrensperger, Dean Farnsworth, Clarion DeWitt Hardy, Miss Nadine Shepardson, Miss Winifred Ward, Miss Isabel Lovedale, and Miss Hazel Easton. John Barnes, of Iowa State College at Ames, will also be a member of the staff during the summer. Many courses in various phases of Literary Interpretation, Public Speaking, Dramatics, Children's Theatre, and Teacher-Training will be offered.

The Cornell University Summer Session staff in Public Speaking will include: G. B. Muchmore, Dr. R. H. Wagner, Dr. W. H. Stainton, H. C.

Harshbarger, C. K. Thomas, and R. R. Dunham of the regular staff, as well as Marvin T. Herrick of the University of Pittsburgh. J. A. Winans of Dartmouth College will be the visiting lecturer during the third and fourth weeks of the session. All of the introductory courses will be offered, as well as graduate opportunities in the divisions of Rhetoric and Public Speaking, Dramatic Production, and Voice and Phonetics.

The Summer Theatre, which is closely correlated with courses in Dramatic Production, will be in charge of Dr. Stainton, Acting Director, assisted by Dr. Herrick, Judson Genung, Bernard Hewitt, Ulric Moore, Miss Elizabeth Worman, and Miss Elizabeth Goepp.

During the Summer Session at the University of Iowa an eleven-weeks program will be provided in the fields of phonetics, speech pathology, and dramatic production. During the first term of six weeks there will be opportunity for graduate work in argumentation and oratory. Professor Stephen Jones, Superintendent of the Phonetics Laboratory at the University of London, will be visiting lecturer in phonetics. Regular members of the staff in residence will be E. C. Mabie, A. Craig Baird, Dr. Lee Edward Travis, Milton Metfessel, Mrs. Alice W. Mills, Vance M. Morton, Miss Helene Blattner, and Harry G. Barnes.

The Boston School of Expression is planning several summer courses this summer. In addition to three different terms during the three summer months in Boston, there will be a session at Fort Worth, Texas, one at Asheville, North Carolina, one at Denver, Colorado, and another at Milwaukee, Wisconsin.

The Department of Speech at Oregon Agricultural College has established a Speech Clinic, under the direction of Earl W. Wells. During the past season some sixty persons were treated there.

The Speaker's Bureau, sponsored by the Speech Department of Wabash College, has had a remarkably successful year. During the past season more than seventy speakers have been supplied to schools, luncheon clubs, churches, and community meetings in Indiana and Illinois. No charge is made for the service, but organizations are expected to pay the traveling expenses of the speaker. Some eighteen students from the Speech classes are prepared to speak upon a variety of subjects.

Other colleges have established somewhat similar bureaus. Wabash College specializes in the single speech; Purdue University emphasizes debating, especially the short debate; Butler University is at present concentrating on readings and short plays.

The University of North Dakota offers a service in debating and public discussion under which it sends out to clubs and organizations interested University debate teams to discuss both sides of important public questions. They are also willing to provide teams to meet teams from

other colleges or from the group holding the meeting. There are usually two speakers on a side and the formal discussion lasts an hour. The number of speakers is sometimes varied, however, from two to eight, and the time is adapted to the occasion. Open-forum discussions follow the debates thus presented.

For several years past Swarthmore debaters have appeared before various schools, clubs, and discussion groups in and near Philadelphia, without expense to the entertaining organization unless considerable travel is involved. Men and women speakers are available, and split-team debates are sometimes held. An open-forum discussion follows the debate and the audience records its opinion upon the subjects discussed.

Howard Payne College, of Brownwood, Texas, has an interesting debate circular. "The Cowboy Debaters from West Texas are coming! They travel and debate in their work-clothes, the picturesque costume of the western cow puncher—boots, spurs, chaps, ten gallon hat, and all. Being the most unique forensic squad in the country—care-free, attractive, interesting boys from the great open spaces—they will whip the interest of your debating program to a high pitch. . . . The members of the team agree to present twenty to thirty minutes of clean entertainment either before or after the contest if the management so desires. This program consists of cow-boy ballads, cow-boy stories, stories of the western country in which they live, and items of a like nature."

A rather extensive and diversified program of activities in forensics was carried out at Oregon State College during the past season under the supervision of C. B. Mitchell, head of the department of public speaking. Approximately 75 students took active part in the forensic program, either in debate, oratory or extempore speaking, during the school year 1927-28. The Oregon State debate teams took part in over 50 debates. Four men, accompanied by W. A. Dahlberg, coach, took a 12,000 mile transcontinental trip on which they met 15 schools in all parts of the United States. Among these were University of California, Baylor University, University of Florida, Marquette University, Kansas State Agricultural College, University of Dakota, University of Nevada, Beloit College, Utah Agricultural College, University of Denver, University of Montreal, University of Alabama, University of South Carolina, University of Arizona, University of Southern California.

The women's varsity team debated with eight Pacific coast colleges and universities on an out-of-state tour. Both men's and women's varsity teams met representatives of seven of the Oregon colleges and universities. Fifteen debates were held on the campus. All members of the freshman debate squad were given an opportunity to compete either on the home floor or in exchange debates with nearby institutions.

The Sixth Annual Conference and Contests of the Pacific Forensic League were held at the University of Idaho the last three days in March, and the Extemporaneous Speaking Contest was held at the State College of Washington during the same time. Twelve colleges and universities are members of the League: Stanford University, Whitman College, University of Southern California, University of Oregon, Oregon State College, Willamette University, University of California at Los Angeles, University of Arizona, University of Washington, Pomona College, and the two entertaining schools. All of these institutions were represented in both the oratorical contest and in the extemporaneous speaking contest.

The topics treated in the general session meetings were as follows:

Suggested Debate Questions for 1929-1930. J. K. Horner, University of Oregon.

Experiments in Improving the Rules Governing Rebuttal Speeches. Alan Nichols, University of Southern California.

Experiments with Various Types of Inter-Collegiate Debates. W. H. Veatch, Washington State College.

Decisions in Debate. Earl W. Wells, Oregon State College.

Aims and Trends of Contest Debating. Mr. O'Konski, Oregon State College.

Experiments in Popularizing Campus Forensics. A. Holmes Baldridge, University of Oregon.

Correlating Curricular and Extra-Curricular Forensic Activities. Jasper V. Garland, University of Idaho.

Conviction and Persuasion in Debate. Horace G. Rahskopf, University of Washington.

The Brief in Preparation for Contest Debating. Charles A. Marsh, University of California at Los Angeles.

The Grinnell Forensic. Frederick W. Orr, University of Washington.

Forensic Activities and the Aims of Education. Benjamin D. Scott, Pomona College.

A Re-definition of the Aims and Methods of the Oratorical and Extemporaneous Speaking Contests. C. B. Mitchell, Oregon State College.

During the Conference a luncheon was held for the faculty members in attendance, and another for the student members present. At the former the question of a Western Association of Teachers of Speech was considered, and brief addresses were given by the following speakers:

Professional Needs of Western Teachers of Speech and Meeting Them Cooperatively. John O. Hall, Willamette University.

Experiences from the Past. Robert Littler, Stanford University.

An Effective Association under Western Conditions. Earl W. Wells.

Possible Means of Cooperation with the National Association of Teachers of Speech. Alan Nichols and C. B. Mitchell.

Officers for the year are W. Arthur Cable, University of Arizona, President; Earl W. Wells, Vice-President; and W. H. Veatch, Secretary-Treasurer.

Oregon State College also participated in four oratorical contests and two extempore speaking contests: the State Old Line Contest, the Constitution Contest, the State Peace Contest, the Pacific Forensic League Oraorical Contest, the State Extempore Speaking Contest, and the Pacific Forensic League Extempore Speaking Contest.

Marquette University has scheduled a heavy program for its debating teams this winter. An Eastern trip included debates with Columbia University, the University of North Carolina, George Washington University, Harvard University, Bates College, Fordham University, the College of the City of New York, Pennsylvania State College, the University of Buffalo, and Western Reserve University. The entire schedule includes sixty-four debates, will employ thirty-four debaters, and will include both sides of nine questions.

DRAMATIC ACTIVITIES

A new feature of the drama courses of Barnard College and Columbia University will give drama students of both institutions insight into actual assembling and rehearsal processes of professional acting companies. Arrangements have been made between Equity and the faculties of both colleges whereby plays now in preparation will be assembled and rehearsed before students on the stages of the drama halls at Columbia. *Two and Twenty*, Thomas Louden's new comedy, scheduled for an early Broadway opening, was the first play to be thus studied.

Because of the general interest being shown everywhere in student play-writing, the following item, describing a play written by a member of the Play-Writing course at Northwestern University, is reprinted from the Chicago *Daily News* for December 22, 1928. It was written by Meyer Levin.

> A girl named Anne Frierson of Northwestern University has written a play about Negroes that is better than "Porgy" or "Earth," and is in many respects as good as "In Abraham's Bosom"; her drama, read Thursday afternoon by herself and members of the cast of "In Abraham's Bosom" on the bare stage of the Playhouse Theater, furnished an audience of drama critics with the season's thrill of discovery.
>
> Anne Frierson is a girl from the south; she has seen an isolated community of Negroes living near a quagmire, growing more and more inbred, with pagan urge of primitive life thrusting them continually backward from what we call civilization to the natural belief in magic, in evil spirits, in voodoo.

I said in my remarks about "Porgy" that the spirituals made any Negro play. Miss Frierson has done more than give them dramatic setting. When her play rises in momentum, the very dialogue merges into rhythmic chant, and finally grows into full spiritual singing, with leader and chorus. Spirituals in this play are used not only as bursting points of emotion; they carry the story itself into song.

The reading given Miss Frierson's play by the cast of "In Abraham's Bosom" was almost the equivalent of a performance.

Major productions of the Cornell Dramatic Club this year include *The Younger Generation*, by Stanley Houghton, *The Faith Healer*, by William Vaughn Moody, *The Romantic Young Lady*, *The Sleeping Beauty*, by Theodora Du Bois, and *Doctor Knock*, or the *Triumph of Medicine*, by Jules Romains. The list of one-act plays so far presented includes *Release*, by E. H. Smith, Schnitzler's *Episode*, Dunsany's *The Glittering Gate*, Pirandello's *The Man With the Flower in His Mouth*, Kreymbourg's *Jack's House*, Stuart Walker's *Nevertheless, A Man Should Have a Wife*, by Elizabeth Raushenbush, *His Widow's Husband*, by Jacinto Benevente, *Suppressed Desires*, by Susan Glaspell and George Cram Cook, *The Conflict*, by Clarice Valette McCaulay, *Thursday Evening*, by Christopher Morley, *Fancy Free*, by Stanley Houghton, *The Hall of Laughter*, by T. B. Rogers, *Interior*, by Maurice Maeterlinck, and *Shall We Join the Ladies?* by J. M. Barrie. Mr. Drummond has been assisted in directing the work of the club by Walter H. Stainton, Assistant Director; Judson Genung, Technical Director; Constance Brown, Elizabeth Goepp, Barnard Hewitt, Elizabeth Worman, and Frances Eagan.

The Curtain Theatre of Swarthmore College recently presented *The Valiant*, by Hall and Middlemas, *The Drama Class*, by Mary Aldis, *Sacred Ground*, by Guiseppe Giacosa, and *The Man in the Bowler Hat*, by A. A. Milne. The plays were coached by members of the Senior and Junior classes.

The Mask and Wig Dramatic Club of the University of South Dakota recently presented Pinero's *Trelawney of the Wells*, under the direction of Clarence E. Lyon.

The Players of the Western State Teachers College, Kalamazoo, Michigan have just presented Barrie's *Mary Rose*, under the direction of Miss Laura Shaw, who spent the past summer working with Ivan Lazareff of the Moscow Art Theatre. The efforts of the Speech Department are now being devoted toward the production of a mammoth pageant which will commemorate the twenty-fifth anniversary of the school. Miss Shaw's class in Pageantry has been at work writing and organizing the pageant since early in the fall. It will have a cast of close to a thousand students and will be presented as part of the Commencement festivities.

Dramatic activities at Oregon State College during the past season included two major productions, Galsworthy's *Loyalties* and Kelly's *The Show Off*, presented by the local chapter of National Collegiate Players under the direction of Miss Elizabeth Barnes and D. Palmer Young. Twelve one-act plays were presented by four different groups in Community Drama classes, some of which were taken to other towns. Special productions were given also for the Educational Exposition, the Lumberman's convention, etc. The all-men's show, inaugurated under the direction of Miss Barnes last year, has now become an annual event. The department also conducted a three-day school in Community Drama when the Oregon Grange School was held in Corvallis. Besides these activities, the department has also undertaken the broadcasting of radio plays.

A course in educational dramatics "to increase the efficiency of lesson interpretations in history, literature, and the languages" by supplementing lesson study with dramatic productions portraying historical events and characters or literary works taken up by classes in English and foreign languages has just been started under the auspices of the Brooklyn Teachers Association for the benefit of teachers in elementary and junior and senior high schools in Brooklyn. The course, offered at the Maxwell College for Teachers, aims to familiarize the teacher with methods of preparing and arranging stage costumes and properties and staging a production. It is planned principally for teachers of dramatics, physical education, and pageantry, and is being given by Miss Rosaline F. Rieman, who has been instructor in community drama with the Westchester County Recreation Commission.

The following excerpt from the Evanston *News-Index* for January tenth gives so clear a picture of the dramatic activities at Northwestern University that we are quoting a considerable part of it here:

> The groups producing plays are five in number: The Children's Theater, which puts on four performances during the year; the Playshop, which produces plays written by members of Prof. Theodore Hinckley's playwriting class; the Repertory group which presents popular farces and comedies; the Campus Players and the Prentice Players, who each put on two plays a year; and the School of Speech itself, which produces five so-called heavy plays during the year. Up to date five plays have been given.
>
> The production during the week of February 11 will be the most notable, perhaps, among the dramatic events of the North Shore during the year. It will be "B. A., B. A., Black Sheep," a fantastic satire of college life written by Prof. Burdette I. Kinne of Columbia University. Professor Kinne is well known in this vicinity, having been on the staff of the University of Wisconsin several years. His play has attracted a great deal of attention from Broadway producers, several of whom plan to attend the premiere of the play.
>
> Other productions planned for the not distant future include two by the School of Speech—Eugene O'Neill's "Emperor Jones," in which the lead will be taken by Robert Dunmore, a Negro student at Northwestern, and "Young Woodley" by John Van Druten, in which Nadine

Shepardson will have the leading role; one by the Prentice Players—"The Enchanted Cottage" by Sir Arthur Wing Pinero; three by the Repertory group—"On Approval" by Frederick Lonsdale, "Mr. Pim Passes By" by A. A. Milne, and "The Misleading Lady," by George Abbott; and the second of the Playshop series—an unnamed play about South Carolina Negroes by Anne Frierson, in which the cast will be Negro students and townfolk.

The climax of the year's work will be the Theater Tournament, originated four years ago by Dean Dennis and held annually for university entrants. About a dozen schools are expected to compete with one-act plays for the awards, which include the Eva Le Gallienne cup and cash prizes for the winning groups and the E. H. Sothern medal for the best individual talent. The dates are April 18, 19, 20.

Here, then, is somewhat of a picture of the dramatic activities of 400 students and their staff of directors. Scope for the talent of interested students and townspeople is amply provided in the University Theater, a department of Northwestern which reflects great credit upon university enterprise and community interest.

The Wisconsin Dramatic Guild has just held its first Dramatic Festival at Madison, for four days in March. At this time tournaments of one act plays for churches, rural communities, urban communities, high schools of two divisions, colleges, and a tournament for high schools in original play writing were held. The festivities included a reception in charge of the University Chapter of National Collegiate Players, and a public meeting, presided over by the Guild president, Zona Gale Breese, and addressed by President Glenn Frank, Dean Chester D. Snell, W. C. Troutman of the Department of Speech, and Mrs. Pitman Potter.

PERSONALS

G. E. Densmore of the University of Michigan gave a series of talks on public speaking over the radio from Station WJR of Detroit. The series was arranged through the cooperation of the University of Michigan Extension Division.

Fred S. Sorrenson of Illinois State Normal University was awarded his Ph. D. degree in English by the University of Michigan. He has returned to the State Normal University to resume his work as head of the Department of Speech.

Miss Helen Langworthy of the University of Iowa spent last summer with Theodora Irvine of New York, studying costume and design.

W. N. Brigance of Wabash College is planning to take a sabbatical leave of absence next year to pursue graduate work toward his Ph. D. at the University of Iowa. During his absence Myron G. Phillips will be acting head of the department.

Marvin Bauer of Washington and Lee University will be a member of the staff of the Speech Department at the University of Denver during the Summer Session.

Lionel Crocker of Denison University will teach during the summer at the Michigan State Normal at Ypsilanti.

PERLE SHALE KINGSLEY

Mrs. Perle Shale Kingsley, Professor and Head of the Department of Public Speaking of the University of Denver, died, after a brief illness, on February 6. She was a graduate of Central College, Lexington, Missouri, and of the University of Denver; she was also for two years a student under the late Professor S. H. Clark. From the founding of the NATIONAL ASSOCIATION she has been a valued member; in 1916 she served as national secretary and from 1923 to 1926 she was a member of the Executive Council. At more than one convention she acted as hostess; and the fact that her position was an official one did not lessen by one jot her graciousness.

The first woman to be initiated into Tau Kappa Alpha, national forensic fraternity, Mrs. Kinglsey kept throughout her career a lively interest in debate, and in the past few years has applied, with outstanding success, the principles of the open forum to intercollegiate debating. As a teacher her gift for clear exposition, her sense of logic, and her enthusiasm for the subject combined to make her courses memorable.

Her broad sympathies and keen, almost infallible, sense of justice led her to give much of her life and talents to social work. For several years she conducted classes at the Labor School in Grace Methodist Church, Denver; and in 1928 she taught in the University of Wisconsin Summer School for Workers. She was active in the affairs of the International Women's League for Peace and Freedom, and was a member of the delegation, led by Sherwood Eddy, which a few years ago visited Russia and Central Europe.

Those who knew Mrs. Kingsley only professionally did not always realize her deep religious nature, her zest for life, and her abounding sense of fun. To know her well was to have enhanced one's idea of the dignity of human nature. Friends and former students scattered across the continent have heard of her death each with a sense of unique loss. Her memory, her influence, surely will live, like the grace and charm we have known, not subject to the waste of years.

H. H. H.